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AUGUST 1942

VOL. 8 No. 8.

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Barking In The Bush

(The irresponsible speeches and writings in England of Mr. Alexander Shaw, the ex-producer of the Film Advisory Board, have given offence to a patient nation. We have received numerous letters condemning this ungrateful Englishman for his slanderous attack on the very people who treated him and his wife as honoured guests during their stay in India. Owing to shortage of paper it is impossible to publish all the letters which we have received, but we are glad to extend the use of our editorial columns for a special occasion to Rai Bahadur Chuni Lall, the President of the Indian Motion Picture Producers' Association, Vice-President of the Motion Picture Society of India, Member of the Bombay Board of Film Censors, Member of the Film Advisory Board and General Manager of The Bombay Talkies Ltd. The authority behind Rai Bahadur's opinion on this matter is undisputed in view of his exclusive position on several trade institutions. The Editor.)

RAI BAHADUR CHUNI LALL

"Filmindia" has lived up to its reputation in throwing light on the Alexander Shaw episode. For insolent ignorance and malicious perversion, Mr. Shaw's performance in the "Cine-Technician" and before the East India Association would be hard to beat.

With hardly any record at home, Mr. Shaw was brought to India as an Expert on propaganda films. With a dismal record during his one year's stay in India, he has

now set himself up at home as an Expert on Indian films.

It is good for Mr. Shaw that he has made his amazing outbursts in exceptional times and in far off England. Or else, some of the things he has said might well have landed him in the dock on several charges of libel.

As for his unworthy attack on the Film Advisory Board, an institution created by the Government of India, I think it is up to the Government of India to take serious notice of the matter and to call Mr. Shaw to account through the British Ministry of Information which was responsible for sending him to this country.

The Indian Film Industry, I am glad to say, can look after itself. It is legitimately proud of its history, progress and achievements. At any rate, it need not look for inspiration or guidance to the British Film Industry in which apparently men of Mr. Shaw's calibre pass for Experts.

The barking in the bush will not stop the caravan.

(Sd.) Chuni Lall.

Urmila thinking, perhaps for the first time, in "10 O'clock" a social picture Prabhat.

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Then apply the fine-as-silk Icilma Face Powder. It spreads evenly, blends naturally into a cool velvety "bloom" — a bloom *that lasts*.

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URMILA DEVI
... the Topic of the Hour

she being specially "groomed for eatness" in adventurous emotional les? . . . . Is she marked down for me as India's number one screen 'amp" ? It is obvious that this rising ır is a specialist in feminine allure- ent—both Press and public recog- se it—and her mounting successes e being watched and discussed just w by all keen film-followers.

Vital attraction certainly radiates from Urmila's flashing eyes and the clear smooth skin that she guards so carefully with Lux Toilet Soap. She is very well aware of the importance of skin beauty, and takes no chances with that. Regular daily care with Lux Toilet Soap ensures that her skin always keeps an alluring, unblemished, silky smoothness.

HE KEEPS HER SKIN BEAUTIFUL WITH

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

THEATRE SHORTAGE!

The lot of the small independent producers is becoming worse day by day in the principal key cities of India, because of the shortage of theatres for releasing their pictures.

Somehow and that too with the greatest difficulty, the well established producers manage to get release theatres for their pictures, but for the one-picture producers the problem has become almost impossible.

Take, for instance, Bombay. With the four Western India theatres: West End, Minerva, Krishna and Central exclusively monopolised by New Theatres, Prabhat, Navyug and Minerva Movietone; with Roxy engaged by the Bombay Talkies; Royal Opera by Ranjit Movietone, Imperial by Supreme Films and Swastik by National Studios, there are only two old theatres, Majestic and Lamington, left for about a dozen free-lance producers.

The net result of this shortage of theatres is that there are over twenty pictures remaining unreleased in tins and some of the good ones from among this lot will have perforce to be risked in unsuitable theatres, with the inevitable fear that they might fail to draw. For, a good theatre is an absolute necessity for a good picture to become popular.

Picture-goers who go to our theatres for entertainment like to have tolerably good environment to be able to enjoy their entertainment. There are certain theatres in the city which will never be popular with our picture-goers for many reasons, and it proves suicidal for the free-lance producers to release their pictures at such theatres.

There are two ways of solving this shortage problem. One is by cutting down our production; the other is by constructing some more new cinemas in the city.

Here is an investment opportunity which should appeal to our real estate investors. A cinema, under these conditions, is bound to prove a very paying proposition.

THE TWO DESAIS

This problem of theatre shortage does not seem to bother an influential firm of distributors, which, due to its large volume of business, is able to demand accommodation for its pictures as and when it is required.

This seems to be true of the Supreme Film Distributors of Bombay. In 1937, when Seth Chunilal Desai organised this distributing concern, with 'Gangavataran' as its very first release, no one imagined that this firm would control a large volume of business so very soon.

Seth Chunilal Desai

Buying, producing, or otherwise securing as many pictures as he could get Seth Chunilal Desai seems to have pursued the single ideal of making his distributing firm the most influential in Western India. In 1942 alone, during the last six months, the Supreme has been able to release six pictures in the city: "Pyas", "Khilauna", "Masoom", "Dil-lagi", "Tamanna" and "Ankh-Michowli".

Before the 1942-43 season is out several more pictures will be released. Some of the outstanding ones will be: "Khamoshi" starring Romola; "Jawab", starring Kanan, Jamuna and Barua; "Chowranghee", starring Mehtab and Anis; "Akeli" starring Leela Desai; "Savera", starring Shobhana; "Message of the Lips", starring Sadhona Bose and "Thank You" starring Nalini Jaywant.

Mr. Maganlal Desai

With this star-studded programme of releases, Seth Chunilal has reason enough to compliment himself on his business acumen and foresight.

Efficient management of business has a lot to do with its success and that is where perhaps the trained excellence of Mr. Maganlal Desai, the Manager of Supreme, comes in handy. For, Mr. Maganlal's sweet and disarming way of dealing with the exhibitors does help to keep the annual revenue budget balanced on the right side.

WHAT WRITERS EARN

Since Producer-director A. R. Kardar openly announced his intention to purchase screen stories from

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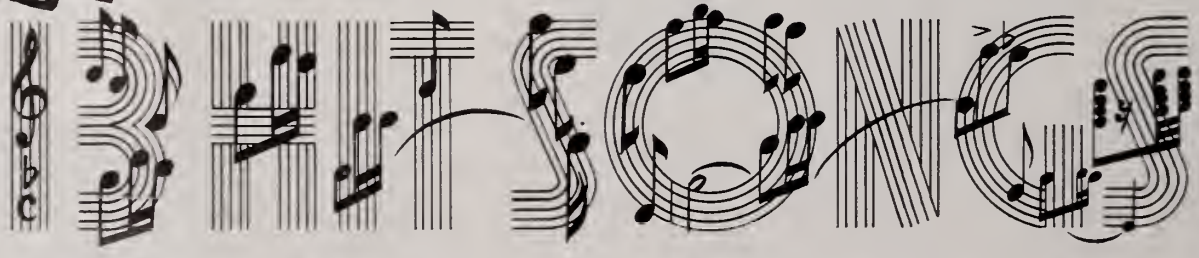
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writers all over the country, we have been receiving letters asking us to write about the economic possibilities of persons taking up the work of writing screen stories as a profession.

The pointed question has been: "Does it pay to write for the screen?" The best way to answer this question will be to quote a living example of a close acquaintance.

Pandit Indra

In 1933, the now well-known Pandit Indra, was working as a solicitor's clerk on Rs. 125/- a month. For the last 5 years, he has been earning over Rs. 1500/- per month as story, dialogue and song writer for the screen.

It was due to Baburao Patel's mistake that Pandit Indra got his first dialogue-writing assignment for Baburao's picture, "Sati Mahananda". Since then both of them have been friends and Baburao Patel has tried a million methods of getting himself rid of Pandit Indra. But the learned Panditji refuses to oblige.

In all these years, Pandit Indra has written for over 24 producing companies including companies like: Ranjit, Bombay Talkies, Prakash, Amar, Sagar, Navyug, Wadia, Huns and Kardar Productions.

He has written dialogues and songs for over 65 pictures and umpteen popular songs for the gramophone recordings of the H.M.V. Over forty leading film stars have either spoken his words or sung his songs at different times.

Nearly six of his own stories have been or are now under production.

Add to this formidable labour six stage plays and writers will be able to know how much work is needed to establish an average earning of Rs. 1500/- per month.

There are times when from a dozen different theatres in the city come echoing the words of Pandit Indra on the wings of music. And even in the distant theatres of America Pandit Indra's songs will fall on strange ears through the medium of "The Court Dancer", India's first talkie in English.

Pandit Indra is not a very pleasant man to meet nor a very delightful companion to talk to. But he has talent that sells. And in this industrial age, what sells is the only thing that matters.

Therefore, Pandit Indra is a good example of what a screen writer, devoted to his profession, can earn if he has honesty of purpose.

SHALL NOT GO UNSUNG!

"He has talent that deserves every encouragement" —in these words the Government-of-India Producer Shantaram has praised the work of the young amateur artist Chandrasekhar.

Chandrasekhar

Primarily, Chandrasekhar is a brush and paper artist. But he had that ache in his soul which craved for an expression on the celluloid. Poor as the proverbial church-mouse, vainly did he try to knock at the doors of our producers begging for an opportunity. No one gave that opportunity. His dogged bad luck was just beginning to shake his self-confidence when he decided to borrow money from friends and produce a two-reel story. He had thought that our blind producers, who lacked the vision to recognise latent talent in people, would at least condescend to see his two-reeler.

Poor Chandrashekhar! He did not know our producers as well as we do. They did not see that precious two-reeler in every foot of which is the trembling shadow of the young producer's sighing ambition.

That little picture is called "Pravasi" (The Traveller) and portrays the symbolic struggle of human beings for existence. Yes, it is a very well done little picture of a little man with friendly borrowings from little men like himself.

These two girls—Mumtaz Shanti and Pramilla—prove a great attraction in "Basant".

The COLLEGE

WRITTEN & DIRECTED BY **S. F. HASNA**

With

★ MOTILAL ★ CHANDRAMOH

To those poor friends, he has to pay back that money some day. It will take Chandrashekhar half of his life time to do so.

In the meanwhile our producers will keep crying for new talent blind to the existence of a genius below their very nose.

The Government-Producer Shantaram will keep on giving certificates as follows: "From conception of the subject to the script, from scenario to photography, direction, editing and general production, everything done single handed—that is the singular achievement of Kumar Chandrashekhar whose admirable enterprise 'Pravasi" is a joy to speak of. The flight of imagination and the correct execution of ideas through a medium to which he is quite new, show that all that talent needs is opportunity."

And after singing such high praises unblushingly, the great producer can not find even a small opportunity for the little man with "singular achievement" in the Film Advisory Board which usually employs over 90% of junk in technicians and idea men. Can antipathy go further?

I appeal to Rai Bahadur Chuni Lall and Mrs. Rai to give this young man "the opportunity" which Shantaram so charitably recommends and take him in the Bombay Talkies Studios, the only nursery of our future efficient technicians. There, perhaps, in the field of commercial films, Kumar Chandrashekhar may get his long sought opportunity to give a full expression to his genius.

The young man stays at 46, Ranade Road, Dadar, Bombay 14.

BUSINESS AND SOCIAL REFORM

Back in 1924, a penniless young lad started from his village home for Bombay to build a fortune.

On 29th June 1939, the "Los Angeles Times" in distant America published "A. J. Patel is a youngish little man with an idea that may go far in the education of the 400 million people of India".

And nowadays, whenever I observe the five-floor activities of Ambalal Patel at his Hornby Road place of business, I wonder about the giddy heights of success to which an ambitious mind can soar. Ambalal began his life as a movie cameraman but soon gave up that profession for commerce and opened his photo-goods firm: The Central Camera Co.

Mr. Ambalal Patel

Throughout these years, Ambalal Patel has struggled hard and fought well to achieve his ambition. His firm has become known for its multifarious departments which offer everything to both the amateur and professional photo enthusiasts.

Ambalal Patel was elected the Fellow of the Royal Photographic Society of Great Britain and he stood first in the British Empire in the International Photographic Exhibition, winning as many as fifty awards.

But it is not as a successful man of commerce that Ambalal attracts the attention of all. He is a national minded social reformer. He has helped the Government of Bombay to introduce a Visual Education Scheme in the villages of the province. As a result of his active co-operation, nearly 500 portable projectors are actually in operation in the villages imparting visual education to our illiterate villagers.

Amongst his other activities is the production of about 150 short educational features and another series of shorts called "A.R.P. and You".

The latter series has proved very popular amongst all audiences as these short features give pointed instruction for times of emergency.

SHANTARAM DISAPPOINTS

"The Voice of Youth", third production of the "Films of India" is an unworthy successor to "Our Valiant Neighbour" and "The Gallant Effort". The disappointment is all the more so, perhaps, because people go to see it with certain expectations. And this opinion seems to be shared by all one meets and talks with about this film.

"The Voice of Youth" was advertised as a documentary. A documentary must bear truthfulness on its very face. There must not be any attempt at 'suppresio veri' and 'suggestio falsi'. As it is, the film appears to be a lop-sided denunciation of fascism by the youth of India. Young India is undoubtedly anti-fascist, but it is anti-imperialist as well. None of the speakers at the All India Students' Conference held at Delhi of which "The Voice of Youth" is a pictorial representation is shown to denounce imperialism, while all of them including the President, Swami Sahajanand undoubtedly did it.

We must object to this on the same ground on which we objected to the total omission of Indian leaders in 'Our Valiant Neighbour'. Turning to its technical side one is surprised to observe defective synchronising in a Shantaram production. While certain speakers were seen furiously waving their hands no words passed out of their lips. This has happened half a dozen times.

By the way, are there no strong, virile, well-built young men and well-formed, sweet-voiced, healthy young girls among India's youth? If the conference did not have enough delegates of this variety, it is no fault of the producer or the cameraman. But if there were at least a few to answer this description, their shots would have made the film more worth while.

We hope, at least, that this disgraceful representation of our youth is not sent overseas. It will be a libel on our nation.

EDUCATING INDIA'S 400 MILLIONS THROUGH MOTION PICTURES

Mr. A.J.Patel's Dream Being Realised-Nation-Building Activity With Untold Possibilities

To dream dreams of great accomplishment has ever been the prerogative of youth. But it is given to only a few to make these same dreams come true. Hard work, perseverance, ability to get along with people and to seize opportunities are some of the qualities needed to succeed. But if there are additional handicaps in the form of poverty, a predilection for art, and that too in a branch practically unknown to Indians, and then again to wed that art to commercial enterprise, and succeed in same and in that process come out tops in a world sphere—well, that is some accomplishment. This accomplishment has taken place in the person of Mr. Ambalal J. Patel at a comparatively early age. But it is not in this accomplishment that Mr. Patel's pride really lies as this story will tell.

Mr. Patel was born in an obscure village in Gujerat, almost lost from civilization. But Bombay drew him like a magnet. In 1924 when Mr. Patel started life in a very hard school his steps gravitated naturally to the camera. So great was his natural ability with the handling of the lens, that combined with his artistic bent, he quickly rose to be a star photographer. From that to a cameraman in the motion picture industry which was then just firmly establishing itself in India, was a natural consequence. As a pictorialist Mr. Patel has won more than 50 international awards. He stood first in the British Empire in the International Photographic Exhibition and was elected Fellow of the Royal Photographic Society of Great Britain.

Mr. A. J. Patel combines in himself not only artistic genius but also strong commercial ability. He owns the famous Central Camera Company which is an institution by itself and the Mecca of camera enthusiasts. Ten years ago, a small developing and printing department was started with the object of giving the amateur specialised service in the photographic and cine line. After years of painstaking work the public has acknowledged the fact that CENTRAL is the true centre of photography and cinematography in India.

Sir Roger Lumley questioning a young villager after a programme presented under the new Village Film Scheme

Different types of enlargers are used according to the size of negatives and the degree of enlargement required in the Central Studios.

A single print which costs you an anna passes through machinery costing thousands—so that your negatives may produce the finest pictures we believe possible.

Today, CENTRAL comprises, over its five floors, a number of separate departments which are ready to cater to your photographic needs staffed by a complement of 50 highly trained personnel. There are retail shops where you can make a selection from the widest range of still and cine cameras and accessories in the country; Studios for portrait and commercial work; Service Department for repairing your equipment; Production Department for Educational Films; Projection Rooms for viewing films; Publication Department where CAMERA IN THE TROPICS is published. In addition, there is the up-to-date Still Laboratory where all types of work are handled, and an automatic Cine Laboratory which, besides regular cine processing, also undertakes 35 mm. to 16 mm. reduction and Kodachrome duplicating.

A world tour in 1939 was a logical consequence of Mr. Patel's widening activities. Already well known as a pictorialist, during his stay in Europe he was accorded receptions at the Agfa and Zeiss factories

"A.R.P. and YOU"

Mr. Patel's Invaluable Wartime Contribution To India's Public

in Germany, attended the International Salon of Photography held in Paris, and went round the leading British studios, which together with the photographic trade gave him cordial welcome.

In New York and Hollywood Mr. Patel was more at home. He had been doing technical work in India for some American studios. Besides establishing commercial connections with well known American manufacturers of photographic materials, he collaborated in the making of that great cinematic success, "The Rains Came". In Hollywood he met practically every star, including Robert Taylor, Barbara Stanwyck, Spencer Tracy, Janet Gaynor, etc. Directors like Clarence Brown, King Vidor, etc., and most of the leading producers.

Mr. Patel had also dreamed other dreams and of far more consequence to India's 324 illiterate millions. Long ago he had realised that the most important instrument of general instruction is the moving picture. "Education" in India does not only mean teaching one to read and write for there is not necessarily a connection between literacy and intelligence. It means abandoning child marriage, insanitary habits, developing industries that are favourable to the economy of the country and teaching the millions what the rest of the world is like. As it has been so well put, "The cinema film can convey in a few minutes what weeks of lecturing would scarcely accomplish. The facts of science, geography and history, the principles of hygiene and sanitation, the way to conduct a business or start a new industry, how to lead a good family life, these and a hundred and one worthwhile subjects will bring through films a concreteness and intelligibility which could not otherwise be attained."

Thus was born the Educational Films of India and the Village Film Scheme. In spite of many obstacles Mr. Patel has finally introduced this valuable scheme through the Government of Bombay and now it has been taken up by practically all the Provincial Governments. About 500 projectors running on 6 volt batteries are in operation in the villages. As many as 150 silent films of a high professional standard have been prepared within a short period of 18 months and cover a large variety of subjects of paramount interest and educative value to the villager as also the general public.

In these days of strife it is not possible but when times of peace arrive and values come to be assessed at their true worth, we have no doubt that Mr. Patel's great idea that he conceived and put through against great odds will command attention in the right quarters and India's leaders who have the good of India at heart, and if not they, the discerning public which ultimately never fails to recognise true service and worth will suitably recognise this great nation-building enterprise.

But it is not only long-term beneficial projects that limit Mr. Patel's genius. We are in the midst of war and that means air raids and bombs—all the horrors of aerial warfare. In all warring countries, except India so far thank God, loss of human life from this destructive form of warfare has been great. Intense A.R.P. activity has been a natural consequence in India, particularly in the towns and cities. And it is a pleasure to note that Government has harnessed once more Mr. Patel's unique resources to this great life-saving measure. A large series of 35 mm. films entitled "A.R.P. and YOU" is being shown in the country's cinemas. Not only have they proved popular, cinematically speaking, but their value in teaching India's people the importance of A.R.P. is incalculable in human lives and will only be fully realised if we should have the misfortune to be targets of enemy bombs which God forbid.

Cheerful as usual, the author of "The Rains Came," Mr. Louis Bromfield, describes the sights of Hollywood to Mr. A. J. Patel during his visit there. Mr. Patel provided the material for a great deal of the background for "The Rains Came" and was given a great welcome when he arrived in Hollywood.

.... AND HELP TO WIN THE WAR....!

NARANG IS DOING HIS BIT BUT THIS
HAPPENS TO BE HIS "**MUST** TRAVEL"
THE **MUST** BEING DUE TO THE
SWEETIE BY HIS SIDE!

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SITARA—

Here is how she looks in "Roti" the stupendous melodrama, which the National Studios will shortly release at the Swasfik Talkies, Bombay.

Spot the Star

CONTEST

In July Issue—

THIS IS HOW FILMSTAR NEENA WAS DESCRIBED BY 'ZABAK' IN AN ARTICLE PUBLISHED IN 'FILMINDIA'. WE HAVE RECEIVED THOUSANDS OF REPLIES, SEVERAL OF WHICH HAVE CORRECTLY NAMED NEENA, THE STAR OF "EK RAAT", A SHALIMAR PICTURE, AND WE ARE MAKING ARRANGEMENTS TO POST TO THESE READERS, A TRI-COLOUR ART PLATE OF NEENA'S PHOTOGRAPH.

Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Syed Kazim Ali (Patna)

When I was in my teens, I used to keep Sulochana's photo in my locket!

You can't do that now—a locket would be too small. Try to accommodate her in your memory in future.

How to get my photo published in "filmindia"?

Find an excuse for yourself such as: wanting to be an actor or a director or even an extra and remit Rs. 50/- in advance to "filmindia" with your photograph. Leave the rest to us.

Bikram Singh (Lahore)

Director Barua seems to have disappeared completely?

Oh no, not completely. You will soon see him in "Jawab", a picture he has just directed for M. P. Productions of Calcutta.

Shanta Nand Moudgilla (Agra)

I dropped a letter to Sardar Chandulal Shah enclosing six-pice worth of postal stamps for reply. I haven't received any reply. What has happened to my postage stamps?

Sardar Chandulal is a careful man. Don't worry, the stamps won't be wasted even if they are not used in your direction.

Why don't our film stars compete for the Commonsense Crosswords of the Illustrated Weekly?

That word "Commonsense" scares them.

Formerly you devoted one page of "filmindia" to guide us about foreign films, telling us which to see and which not to see, but now—?

I am thinking of doing so again because a lot of useless foreign stuff is put on the market nowadays with the one solitary idea of relieving our people of money.

In any case, in the meanwhile avoid the following pictures: "Bahama Passage" (Paramount); "The Mad Doctor of Market Street" (Universal); "Johnny Eager" (M.G.M.). These are rotten pictures and not worth the money. But don't forget to see "Ball of Fire" (R.K.O.) and "The Man Who Came To Dinner" (Warner). They offer top entertainment.

H. M. Yoshina (Surat)

Is it true that Kishore Sahu and Snehaprabha have obtained a divorce?

Not yet true.

C. V. Rao (Bangalore)

Will you kindly let me know whether an horticulturist can get any job in any of the studios?

Usually we grow "ivies" and "pansies" in our studios without an horticulturist. You may, however, try with Mr. Y. A. Fazalbhoy of National Studios, Tardeo, Bombay. He seems to be a better gardener than a producer and grows even vegetables in his studios. Probably, he proposes to give radishes to the shareholders in lieu of dividends.

For the first time in her screen life, Nalini Jaywant pleases both critics and film goers in "Ankh Michowli" an Amar picture.

—and Here is the GREATER WADIA 1942-43 Programme

EKTA

INDIA'S FIRST SINDHI PICTURE
Dedicated
TO THE CAUSE OF HINDU-MUSLIM UNITY

SHOBHA

First SUPER-SOCIAL of 1942—43
Bringing a new brilliance to the Screen
Starring SHOBHANA SAMARTH & SHAHU MODAK, with Mubarak, Kusum Deshpande etc.
Director KUMARSEN SAMARTH

ANKH-KI-SHARM

Starring PRITHVIRAJ with Kaushalya, Triloke, Moti etc.
Director BALWANT BHATT

MITHI-MADHURI

A HOMI WADIA PRODUCTION
Starring Baby MADHURI
a Story Specially written for her!

and then — INDIA'S 2nd ENGLISH TALKIE

"INDIA CALLING"

"Youth of India calling to the Youth of the World!

SAIL in the
"WADIA SHIP"
to Newer Realms
of Screen Entertainment

SOCIALS
—ALL

Produced from
The Exhibitors' angle!
The Critics' angle!!
The Public's angle!!!

WADIA MOVIETONE — Bombay-12

Raizaday Shri Narayan (Meerut)

Has Saigal left New Theatres? I am dying to hear his sweet voice.

Please don't die so soon. Live at least till "Bhakta Surdas" is ready. Saigal is at Ranjit working in that picture.

M. G. Narayan Rao (Bangalore)

It grieves many a heart to see that a militant nationalist like you should criticise Pandit Jawaharlal Nehru!

Had I not been a nationalist I would have no cause to complain. But I don't believe in hero-worship and deification of human beings. I am sure, Panditji himself does not like deification. Haven't we enough "gods" in our mythological pantheon without adding Pandit Jawaharlal to the gallery? Surely, it will be an insult to the ultra-sensitive and intellectual Jawaharlal to be classified with warrior-gods like Krishna with his umpteen wives and Rama with a niggardly one wife. Krishna, to keep his own flag flying, inspired a fratricidal war of annihilation, while the other guy kept running across India in chase of the man who had kidnapped his wife. The personal exploits of these two human kings have become the religious scriptures for the Hindus because of two poets—Vyas and Valmiki—having soaring flights of imagination.

Pahari Sanyal seems to be telling Leela "Kisi-se-na Kahana".

Romola and Gyani feature together in "Khamoshi", a Supreme release.

I think Jawaharlal leads a more useful life than these mythical gods of ours and Indians should not spoil Jawaharlal by blind hero-worship and stupid deification. Let us keep him a human being with his human privilege to err and be corrected.

L. M. E. Pantulu (Bangalore)

I regard Producer-director Kardar as a very brave person to advertise on the first cover of "filmindia", seeing that it is such an expensive job.

It does not require so much bravery. Kardar is a wise man and he knows the advertising value of "filmindia". I think it is cheaper to advertise in "filmindia" than in the rest of the movie mags put together, seeing the country-wide coverage offered by "filmindia".

Zakir Raza (Sultanpur)

Do you think, reading "filmindia" is a fashion?

Not only that. It is a passion.

Is it true that Prem Adib is going to be married at Lahore this winter?

I know that he was to be married last winter in Bombay but something went wrong. For another winter marriage he must go to Lahore. He can't risk it again in Bombay. Prem Adib's marriage affairs are too complicated for me to keep track of them.

Nothing Succeeds Like Success

"EK-RAAT" Sets New Standards Of Box Office Collections

Karachi Gives The Picture A Terrific Reception—Hyderabad (Dn.) Follows Suit.

CRITICS ACCLAIM IT AS A MASTERPIECE

Distinguished Citizens Acclaim "EK-RAAT"

8th Popular Week at Karachi.

"SCREENWORLD" Karachi:

Shalimar's "Ek Raat" continues to fill houses at Karachi and to win bouquets for its producer-director W. Z. Ahmed. Now in 8th week the film has elicited warm tributes from all quarters and enormous popular interest.

The performance and personality of Neena is the talk of the town and it is agreed on all hands that producer Ahmed has given to the screen a star of rare brilliance and promise.

Rarely has a film won such golden opinions as has "Ek Raat". It has been acclaimed in all the dailies and weeklies from this place while leading citizens have sent their unsolicited appreciation to the producer of the film.

For instance, Mr. Syed, Director of Information in Sind, has stated publicly that he has never seen any Indian picture with such excellent and realistic dialogues. This tribute is understandable for the dialogues of "Ek Raat" were written by Salauddin Ahmed, editor of 'Adbi Dunya' and a brilliant literateur of the Punjab.

Mr. Hashim Raza, Special Press Advisor to the Sind Government, found the story of "Ek Raat" utterly different from the usual screen stories. "The author has taken a daringly original line and has given us a story of the first order", he said.

The Executive Engineer of Karachi, Mr. Sheikh, has expressed the opinion that "Ek-Raat's" orchestral and back-ground music has no match and is a feast for the ears.

Mr. Feroze Nana, Secretary of the Sind Legislative Assembly, said "Ek Raat" has been brilliantly directed and is a triumph for W. Z. Ahmed. It exhorts one's spontaneous admiration."

These opinions have been picked at random out of hundreds that have been received by the distributors of the film. "Ek Raat" has indeed hit the fancy of Karachi folk.

"CINE-NEWS" Karachi:

The box office barometer marked the "ALL SOLD" limit for "Ek Raat" in only a few moments and repeated the same recording quite a number of times. All this therefore boils down to the fact that in the Shalimar we have an ambitious band of workers who have succeeded in making their very first venture a box office lodestone....

Beginning with its story, we have in "Ek Raat" a very powerful theme with a number of equally powerful situations. The balancing of climax has been done creditably.

"Ek Raat" is a very purposeful story which to no small extent is a representation of the average innocent girl who is, so often, "sold" in the market of matrimony by stubborn parents....

In performance, Neena has amply fulfilled the hopes of her numerous fans by giving easily the best performance of the whole lot....

In directing "Ek Raat," the twentynine years young Mr. W. Z. Ahmed has put up a strong claim to be ranked among our most promising directors and we cannot dispute his right to a high place among them.

In music, "Ek Raat" will secure a high place for snappy tunes and back ground orchestral strains and Mr. S. K. Pal has a reason to think of a bright future for himself. General technique of the picture is good....

"FILM-SHOW" Karachi:

Shalimar Pictures' "Ek Raat" continues to be applauded by Karachi cinegoers, at local Plaza where it is now in the 3rd meritorious week. "Ek Raat" is an interesting photoplay, really a praiseworthy attempt of producer-director W Z. Ahmed who has staked his name and fortune and presented us with a picture which is the talk of the town and will be long remembered by those who have seen it. "Ek Raat" is much better than most of average pictures. Neena as the heroine of the picture has done full justice to her role, which remembering that it is her maiden attempt, is marvellously done. She is more charming than graceful, with poise and stature which is a rarity on our screen. Though the cameraman has been a little unkind to her face at some places, she makes us feel her personality which pervades throughcut the picture. Some of her closeups taken are simply bewitching. The music director deserves compliments for the enchanting background music provided in the picture.

Coming to individual performances, K. N. Singh has given the best I have ever seen. He is a smiling villain who also provides comic relief in this picture. His delivery and mannerisms are inimitable. Neena, of course, has done well looking to the fact that it is her first bow before the public. This girl has great talent, charming face and a flair for acting and has great potentialities in her. Prithviraj has never acted like this before. The director has handled him so cautiously, that he has no chance to overact, certainly a triumph for Director Ahmed.

"Ek-Raat" is a very good attempt by Director Ahmed. At some places he has given brilliant touches of direction, and there is no doubt that he will reach the top at no distant date. About Neena the less said, the better. It is a pleasure to see her on the screen (more so in person) and your money's worth will be fully realised when you see her. "Ek Raat" is a picture well worth seeing, at least for the sake of Neena.

Under Production: **"MUN-KI-JEET"**

SHALIMAR PICTURES, 22, VINCENT SQUARE, DADAR, BOMBAY

Govindra Mohan Sahai (Patna)

What is Chandramohan's programme after "Roti"? Please give me his address.

He is already working in a picture called "Jhankar" a maiden picture of Silver Films. Then he has signed himself to work in "The College", a Fazli Brothers' production. For a couple of months, he will be busy at the Poona Races.

He stays at 16, Bilkha House, Churchgate Reclamation, Fort, Bombay and you can get him on the phone with 26333. Give him a ring at midnight. He sounds sweet at the time and may tell you his whole programme.

Begum Jalil Tahir (Satrikh)

My husband dies on one or the other film actress every day. He declares profound love for Leela Chitnis, Kanan Devi, Sardar Akhtar, Khursheed, Neena etc. Please let me know what I should do?

You are in a very happy position, madam. No one weeps for a man who dies that way every day. If he had died over one girl you would have been a widow long since. Now if you wish to bring back the fellow to yourself, why not you look longingly at your handsome neighbour and see that your husband notices your doing so. That may cure him.

G. P. Kejriwal (Benares)

Is it advisable to marry with this war going on?

Why open a second front?

Bankey Behari Lall (Gulzarbagh)

Which is the best institution for learning cinematography?

The Abdulla Fazalbhoy Institute; St. Xavier's College, Fort, Bombay.

Please also tell me what are the ways and means of seeing a film studio?

There are devious ways and means but a famous system is to know a female star and rush in holding her sari. Even the producer can't throw you out once you get in that way.

Miss Gyan Vati Adib (Sultanpur)

Here at Sultanpur no one dares to start a cinema because almost every official here—from the Collectorate, Civil Court, Tehsil etc.— demands free passes and never pays. And if the owner disputes this, they forfeit his license. What is the remedy?

The remedy is "Free India". But there is time for it. In the meanwhile it will be a good idea to prepare a public petition and draw the attention of the Provincial Government, not, of course, failing to remind the authorities of their usual mask of democracy. They will go a long way to maintain that mask.

Chunilal Chhibabhai (Navsari)

Are new cinema theatres for Indian films required in Bombay?

Yes, we need about half-a-dozen. Do you mind supplying them next month?

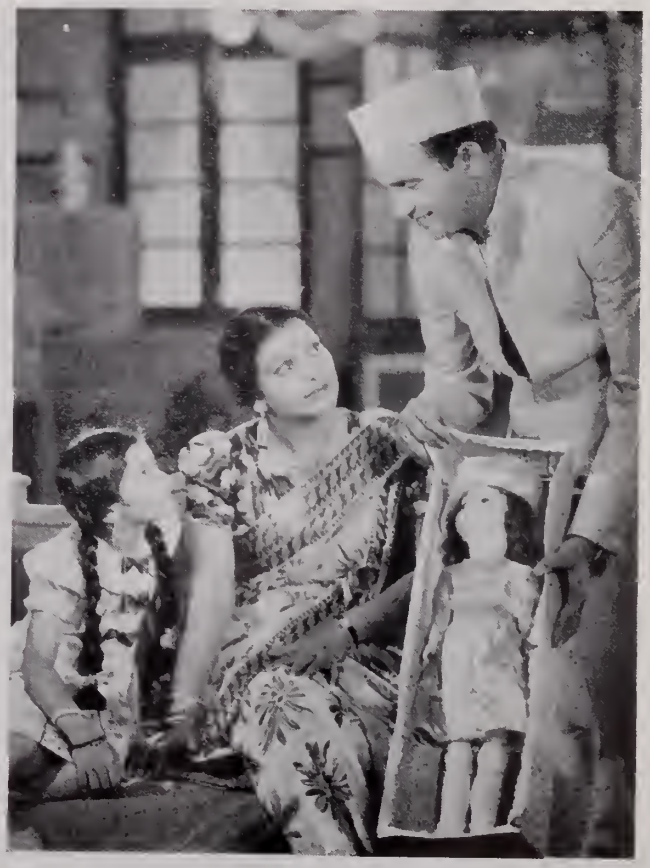
Syed Rahat Ali Khan (Moradabad)

Where is Mr. Shantaram nowadays? Has he fallen back into darkness?

I don't know what you mean by "darkness" but I'll tell you where he is and you may judge for yourself. He is a producer to the Government of India drawing Rs. 2500/- per month and he produces stuff like "Voice of Youth", "Our Gallant Effort", "Blanket Making in India" etc. He works at the National Studios and stays on Peddar Road paying Rs. 250/- rent per month. Nowadays, he does not produce pictures like "Admi" and "Padosi". He has a swell flat where he invites old friends to show them his new furniture and his air-conditioned bed room, gives them rotten food for dinner and expects them to praise his doubtful triumphs in producing those one-reel trailors which he calls good propaganda.

I would rather like to meet him again dressed as a coolie sweating under a hot sun whilst directing, "Padosi". That was an artist perspiring and it smelt like perfume.

Formerly, Shantaram, the artist, used to hang



Ishwarlal and Nur Jehan seem to discuss future plans, with the help of a doll of course, in "Chandni", a Ranjit picture.

HAPPY ANNOUNCEMENT TO **PRAKASH FANS!**

LIFE as it throbs in 700,000 Indian Villages

चूड़ियाँ CHŪRIYĀN

प्रकाश चित्र

Supervision: **VIJAY BHATT!** *Featuring:* **PREM ADIB • MAYA BANERJEE**
An Entirely Novel Theme With A Musical Extravagance **JIVAN • SHAKIR • GULAB etc.**

AWAIT EARLY RELEASE AT YOUR FAVOURITE THEATRE

A COLLISION AND A RATTLING, LAUGH-LINED ENTERTAINMENT
COME & SEE **PRAKASH PICTURES'**

STATION MASTER

Now Doing Record Business in ***13th House Full Week***
DAILY: 3-30, 6-30 & 9-30 P.M.
SAT. SUN. MATINEE 12-45 P.M. *at* **MINERVA**

PRAKASH PICTURES' GOLDEN PAGE FROM EPIC **RAMAYAN**

Released from 18th July .... | PLAZA CINEMA (Dadar) **BHARAT BHET**
| AURORA CINEMA (Matunga) **BHARAT MILAP**

Prakash's Coming Attraction: **BIJLI-KA-PANKHA**

AN EVER GREEN RELEASE

Together for the first time, Kanan and Jamuna score new screen triumph in "Jawab", a Supreme release.

about the cinemas to catch a smile of appreciation from his million fans, now Shantaram the pseudo-capitalist motors to the bank to count and re-count the bits of gold he has deposited there. Yes, he also sweats doing that, but we don't smell any perfume in that.

U. S. Jat (Aligarh)

U.P. is full of beautiful boys and beautiful girls—why don't they start film production in this province?

Yes, U.P. is known for its "beautiful" boys, especially Lucknow and Cawnpore, but producers don't yet know that there are beautiful girls there too. However, the information is being recorded for future use.

Vidya Sagar Vaisha (Fatehgarh)

May I know the home address of Protima Das Gupta?

You may. It is Dossa Villa, Worli Sea Face, Worli, Bombay.

Sashibhushan Mohanty (Cuttack)

Please give a short life sketch of Renuka Devi?

Original name: Khursheed — daughter of Mr. Abdulla — Wife of Mr. Mirza — mother of three daughters — heroine of two pictures: "Bhabi" and "Naya Sansar".

U. Chandra (Lucknow)

I want to become an actor. What suggestions will you give me?

Perish the thought. Don't add yourself to the pansy-parade. We have enough trouble without you.

A. R. Malik (Rawalpindi)

Which is more desirable: Kardar, as an artist; Kardar as a reformer or Kardar, as a skilful director?

Kardar as a friend. And incidentally it is something which Kardar finds difficult to follow. With Kardar, friendship becomes a one-sided affair —it is all "take" and no "give". Some one has told him that he is a very sensible man and a very good friend. And unfortunately he has come to believe that. So his friends have to listen to that thrice every day—like medicine.

Please name a few books helpful for film production.

The standard books which you get in English will not be useful for special conditions prevalent in Indian production. Sardar Chandulal Shah and Dalsukh Pancholi have not written down their ex-

These two popular dancers—Mumtaz and Pramilla—add rhythm to the drama in "Basant" a social picture of Bombay Talkies.

It's a

HOMI WADIA
PRODUCTION
at its Best

MUQABLA

Directed by: BATUK BHATT & BABUBHAI MISTRY

Remember to see

NADIA

★

YAKUB

to-gether for the first time with

Agha, Shrinivas, Rajni, Dalpat & Dog Gunboat

★

Shortly to be released at

SUPER

BOMBAY

periences on paper. In the absence of this literature, you must study the problems first-hand. To begin with, study the methods of Debaki Bose, W. Z. Ahmed, Mubarak, Shanta Apte, Sitara, Chimanlal Trivedi, Chandramohan, Director Altekar, Virendra Desai, Rafiq Guznavi and Chowdhary and you will know a lot about production which you ought to know before beginning any business.

S. N. Sharma (Patna)

Has Leela Desai decided to remain unmarried?

Ask her yourself. She stays at Dossa Villa, Worli Sea Face, Worli, Bombay. Being married for twenty years, I have forfeited the right to ask girls such a legitimate question.

Asgar H. Vejlani (Tanga)

I was surprised to see two English pictures: "The Old Maid" and "The Way of All Flesh", the stories of which were the same as "Pooja" and "Khazanchi". I wonder if "Bachelor Father" is going to be another contrast of "The Bachelor Mother', an R.K.O. picture?

Don't wonder.

N. K. Lahiri (Bankipore)

Why is Protima Das Gupta getting so popular in Bombay—at least in the journalistic world?

Protima is a very social girl and knows most of the journalists personally. She phones them up occasionally and sympathises with their affairs and incidentally keeps on the right side of every one. Don't you think a girl like that would be popular in the midst of a glamour-choked crowd?

Gopi Krishna Prasad Sinha (Gaya)

I have not heard about Chandramohan for a long time. What can I do?

Now, now, that is too bad. If you can't pick up his voice way out in Gaya, you must come to Bombay, where every second man has heard about Chandramohan.

Syed Fazle Qadir says that we should not read any cinema magazine. Do you agree with him?

Absolutely. Except "filmindia", you should really read no other film magazine. By the way who is this guy who says all this?

Haji Iqbal Husain Khan (Shahjehanpur)

A friend of mine appears to be deeply in love with Romola. He says that he would die without her?

"Appears to be" is not quite enough. Make quite sure about it, if you want him to die. And let me know the date. I'll mourn with you.

MEN AND WOMEN WHO HONOURED ONLY ONE FLAG...

THE FLAG OF FREEDOM

ANUPAM CHITRA'S

Musical and Historical Epic

NAZRANA

(HINDI & MARWADI)

A Thrilling Tale of the Valiant Rajputs

Starring

Anuradha, Ashiq Hussain, Kailas Mathwala Mahipal Chand, Nazir, Lalita, Jugal Kishore, Sunena Devi, Asgar Ali & as cast of 5000 with 10 snappy songs and dances.

Music & Direction: G. P. KAPOOR

Produced by: SETH ANAND BEHARILAL

Coming at your favourite

THEATRE

For rights apply:

ANUPAM CHITRA

LUCKNOW

NEW STAR! NEW TEAM!
Newer Heights of Art
and Showmanship!
BOMBAY TALKIES LTD.,
are happy to present
MUMTAZ SHANTI & ULLHAS
in
BASANT
— Life's Springtime on the Screen —

Also Featuring :—

MUMTAZ ALI, PRAMILA, SURESH,
P. F. PITHAWALA, JAGANNATH.

Screenplay & Direction : **AMIYA CHAKRABARTY ;**

Dialogues: **J. S. CASSHYAP** ★ *Lyrics:* **SANTOSHI**

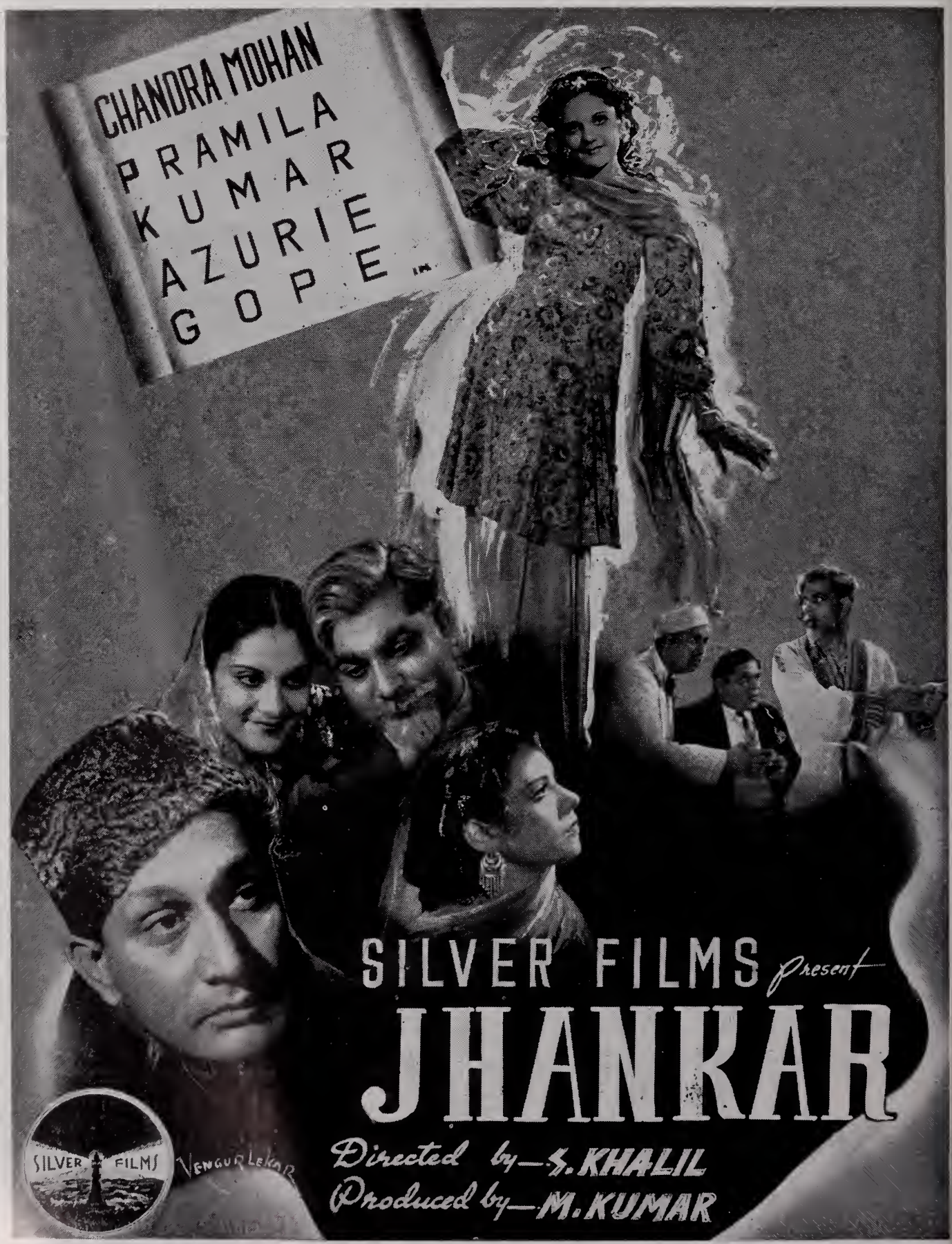
Photography : **R. D. MATHUR** ★ *Sound:* **M.I. DHARAMSEY**

Bombay Cheers it at the

MAJESTIC

SONGS
that vie with the
DANCES
which challenge the
DRAMA

Cinema, Girgaum,
BOMBAY.



Distributors For Bombay and C.P., C.I.: **NEW INDIA FILM CORPORATION, BOMBAY—7.**

Filmindia's New Spitfire Secretary!

Calls Our Boys "Milk-sops"

(By Our Special Correspondent)

When eighty movie papers all over India screamed out the news that Miss Rita Carlyle has left "filmindia", I was the first one to be surprised. Somehow, I had come to look upon Miss Carlyle as a vital part of "filmindia", so completely had she identified herself with the sensational success of the magazine for a number of years.

But when the last box of the little odds and ends which lady secretaries manage to store in the offices went out, I fancied that I saw the all-important label "Left to marry". I congratulated Miss Carlyle secretly on her success—success on securing her freedom from that efficiency-fiend Editor Baburao Patel who starts his day's drive at ten sharp every morning and doesn't let any one rest all day, till he is himself tired, which is a rare phenomenon in his six-foot frame.

Of one thing I am sure and that is, Miss Carlyle will be happier in matrimony or for that matter any where else than she has ever been in "filmindia" with a hundred things to do and a thousand questions to answer every day.

For a fortnight we observed official mourning — though Baburao Patel is still grim and silent. It looks like a serious case of personal loss and the Big Boy is going to take some time more to get over it.

A NEW GLAMOUR GIRL?

On the 15th of June, as usual I peeped into the Secretary's room. And did I see a film star sitting there?

We have many film stars calling at our office off and on—some are interviewed by the charming and inquisitive Hyacinth, some by me and some bargain with the editor for publicity. For a moment I thought I saw one more of the commodity which we so badly need to lend glamour to our film industry. Oh, no: She couldn't have been another star. I knew all the star faces and while they looked beautiful and all that they didn't look quite so coy and modest. I was puzzled. Our advertising executive came to my rescue with "She is the new Secretary, you mug."

"But that (meaning, of course, the sweet thing inside) is too beautiful for an office" said I in sheer protest.

Before the advertising executive could snub me again, the door of the partitioned room opened and there in the doorway stood the beautiful spirit now known as the "new secretary".

"Don't run away. Come in" she said in perhaps the most musical

FILMINDIA'S NEW SECRETARY

Miss Sushila Rani, B.Sc. (Hon.); L.T. Cut the pieces and assemble them correctly and post the photo to us. To the first 100 readers who do so, we shall send an autographed photo of Miss Sushila Rani (different pose). 30 more autographed photos have also been reserved for overseas readers.

voice I had heard recently. "I have been introduced to every one but you. Aren't you the special correspondent?"

"Yes" I muttered. Oh, boy! Was I nervous or too thrilled looking at those magnetic eyes? I was struck dumb, I who had interviewed many high and mighty men all these years.

"Sit down, please" said the sweet voice and I almost missed my seat.

For a quiet moment we looked at each other. With her kind sympathetic eyes backed by a disarming smile, she was helping me to get over my embarrassment.

I had to say something and I thought I would exploit the old-school-tie angle. "Were you at the Elphinstone College?" I ventured.

"I come from Madras, The Presidency College" was the quiet reply.

Very soon I learned that she had passed her B.Sc. (Hon.) in Botany, Biology, etc. with a first class career throughout and in addition won many gold medals. She had also passed the teacher's examination known as L.T. and had taught for some time at a school in Udaipur.

It was also a pleasant surprise to know that she sings and had been on the air several times from the Madras Broadcasting station; that within a month of her stay in Bombay she had been recorded by the H.M.V. people and that she was already booked for a broadcast on the 4th September by A.I.R. Bombay.

Those in short are the qualifications of our new secretary.

This space is kept blank to enable you to get better acquainted with our new secretary.

REFUSED STARDOM

What made her join the "filmindia"? Let her answer that.

"When I came to Bombay, the talent scouts of a couple of studios spotted me. I don't know how but without even giving me a screen test I was offered Rs. 1500/- a month by one producer and Rs. 2,000/- by another producer. For a while I was tempted, carried away by the glamour of the screen, but when I came to think of a screen career in a dispassionate vein, I felt it was not worth the while. I have noticed that after joining the screen, quite a few of our actresses lose their love of the home, they hanker after publicity, name, fame, and money and while securing these things lose sight of the fundamental principle that all human efforts should eventually contribute to build a home with peace and love reigning in it.

"Baburao Patel, who keeps on calling all boys and girls to the screen, may not like my frankness but then, he is a propagandist for the Indian film industry and is doing his duty. But he should not mind if he meets some individuals with minds of their own.

"The job of a secretary in "filmindia" suits me and pays me just enough to meet my needs. The work I am doing is good and interesting and I like helping in the editorial work."

THE NEW COLLEGE TEXT BOOK

And how did she come across "filmindia"?

"I have been a regular reader since 1939. "filmindia" has become a most essential text-book for all the years in a college. The undergraduates would bring copies to the college and pass them on from one hand to the other during lecture

hours. The bold editorials, the witty replies in the "Editor's Mail" would unfailingly provide relaxation during an insipid lecture.

"Another way in which "filmindia" was used was for drawing parallels between the 'stars' and the 'college beauties'. One of us was a Leela Chitnis and the second a Devika Rani of our College (For good or for bad I was called the latter). These names would be shouted by the boys as the girls marched along the corridors. I remember one mischievous boy who would always sing the first line of a duet by Ashok Kumar to his "Devika", with an optimistic imagination that she would join in the duet."

And what does she think of our present day pictures?

"I like the social pictures best—they are both entertaining and useful in comparison with the historical and the mythological stuff we keep on getting from time to time. Historical pictures may be necessary, occasionally, to revive our chivalry and bravery of the past and thus to inspire us to action but our conceptions in the mythological stories tend to be fantastic and strain our imagination and reason too much to prove entertaining.

"In the field of social pictures, as we find them today, very few contribute to the awakening of the social conscience. Most of them have hardly any social purpose but serve only for entertainment.

"Take, for instance the pictures of the Bombay Talkies with the inevitable Zamindar and the well dressed village belle and the usual damsel-in-distress situations and tell me what social purpose do these pictures serve beyond a temporary and frivolous entertainment?

"On the other hand a picture like 'Padosi" had a purposeful meaning, for it dealt with the vexed Hindu-Muslim question. Another was "Admi" which aimed at determining the social status of a prostitute.

"In some pictures, the representation of traditional Hindu wifehood worshipping at the feet of her lord inspite of severe beatings) is rather hard to believe. Are men really so cruel and women so submissive?

THE POWER OF THE SCREEN

"The screen, I think, should be harnessed to present realities of life, both social and economic, with a view to correct the present day maladjustment of life's values.

"Take, for instance, the problem of marriage. Why should the screen always rub in the conventional marriage? Marriage is an old and respectable institution but can it not stand the rather unconventional strain of modern love? Can't we love first and then marry the man rather than marry him first and then try to love him?

"Take another instance: of college education. The Indian screen has always ridiculed the idea of girls taking college education. Is it really as harmful as is made out on the screen? Or are the men, who make these pictures, suffering from inferiority complex?

"The Indian screen invariably shows the prostitute as a lost woman. To her is granted no salvation, no hope and no quarter. And yet the economic factor in a prostitute's life—the stern necessity of earning a livelihood in the midst of social ostracism—is conveniently forgotten and every day more and more calumny is heaped on her head. Couldn't the Indian screen extend more human treatment to our discarded step-sisters and pleading for greater understanding and toleration provide the prostitute with a better means of livelihood?

"There are many other social problems such as: caste complex in our country, untouchability, disadvantages of the joint family life, the complications of our modern club life, the poverty of our masses, village uplift etc., which are waiting for a bold and imaginative representation on the screen. Don't you think that our producers should apply themselves to these problems rather than giving us the damsel-in-distress sob-stuff which we get nowadays?"

"All that our screen has done so far effectively is popularising Hindustani as our national language all over the country. And that itself is

What is Sheikh Mukhtar about in "Roti", a National picture directed by Mr. Mehboob?

more than all our national leaders could do.

PANSY BOYS AND MILK SOPS

Ah! Here is a woman with a mind of her own and with strong likes and dislikes. I thought of risking a personal question: "Have you any favourites amongst the Indian film stars?"

"None in the male section. I feel that barring a couple of exceptions the Indian screen abounds in pansy boys and milk-sop heroes. And men like that don't become favourites.

"Among the girls, however, I like Khursheed in pathetic roles. Her music too, is delightful. Then there is Jamuna. For her one performance in "Devdas", she will remain my favourite all the time. I also like Kanan who can sing and act beautifully (Now, however, she is inclined to get fat).

"Now, don't ask me about others. I don't wish to get into trouble unnecessarily."

I wondered whether she would talk on music as people who know something of music don't usually talk but those who don't know anything generally find fault with everything musical. I ventured a query, however, and here is how she obliged.

"Music is a vast subject and I don't think I know enough to give an authoritative opinion. Friends tell me that I have a good voice and I sing well. Often enough that is a natural gift. But I may risk some of my impressions. I feel that the present day music in our talkies is getting rather monotonous. New Theatres have often given good music for instance in "Doctor". "Vidyapati" and "Devdas", while Bombay Talkies merely give some snappy tunes which appeal to the masses, but to me, their effect is not lasting.

"The introduction of songs at the wrong time needs a comment. K. C. Dey being made to sing in and out of necessity should be stopped. The traditional beggar song is nonsensical. Surely, beggars can't sing so well nor can it be possible that they should burst into a meaningful song, according to the needs of the hero or the heroine. Singing always under trees or near streams as they generally do in our pictures sounds too idealistic. If music is a form of emotional expression, how can the players wait till they walk up to the stream or is an emotion only inspired at the sight of a suitable tree or a convenient stream?

"After 'Jhoola', the jhoola craze has seized many a director and now songs must be sung on a jhoola. "Khazanchi" has brought in the cycle as a supplementary musical instrument. Then there is the popular tune which breaks itself out into an epidemic form taking different shapes through different pictures. Really, our directors of pictures and music don't show much of originality in their work and very often we hear the same tune being sung through a dozen Hindustani pictures, through half-a-dozen Tamil ones and quite a quarter-dozen Telugu ones.

Director Aspi Irani, one of our enthusiastic young directors who will soon be directing a picture for Ranjit.

"Music is essential for our pictures. I cannot imagine Indian pictures without music. The masses want music. We have got so used to music in our pictures that we cannot do without it (I admit, it has been too much of a good thing). Another reason would be that in the absence of good acting (which is too frequent) we would have had the satisfaction of having heard some good music. It would, of course, be ideal to divide pictures into musical, comedy, tragedy and other classes. But this categorical distinction will not hold good in India. We have begun with music in all pictures and it will always continue to be there. We are too slow to change, so let's go on with it."

NO SCHOOL OF HUMOUR

"What do you think of our comedies?" For a full minute she laughed at the very question.

"I don't think our country has any particular school of humour" said she with deliberation." We are a serious people and incapable of subtle humour which is supposed to be the spice of life. Certain Hindu families rule out laughter as bad manners. Dignity, poise, modesty, these are our traditional heirlooms. How can you expect any genuine humour to thrive under such conditions?

"The little forced humour, therefore, which we indulge in is either slapstick or vulgar. Indian comedies on the screen don't appeal to me at all. I hardly laugh when I go to see them. Most often there is a sense of irritation. Indian comedians overact and become unconvincing. Recently I saw a picture called "Dillagi". It was supposed to be a comedy but the situations were far from being comic. Throughout the picture I didn't laugh even once but at the end when the lights were on again I looked at the mournful face of Pandit Indra, the writer of the comedy (he had invited us to see this picture) and the tragedy of frustration reflected in his face excited real laughter. But every picture-goer can't be as lucky as I to have the author sitting by his side.

"Now isn't that enough for one day?" said Miss Sushila Rani, our new secretary in her sweet musical voice and fearing that I would continue to sit there staring at her gazelle-like eyes, she opened the door for me.

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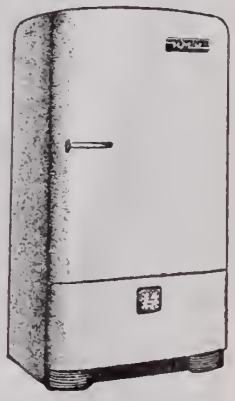

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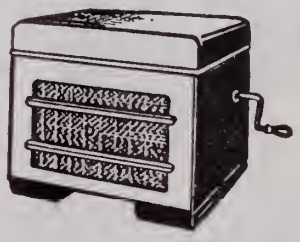

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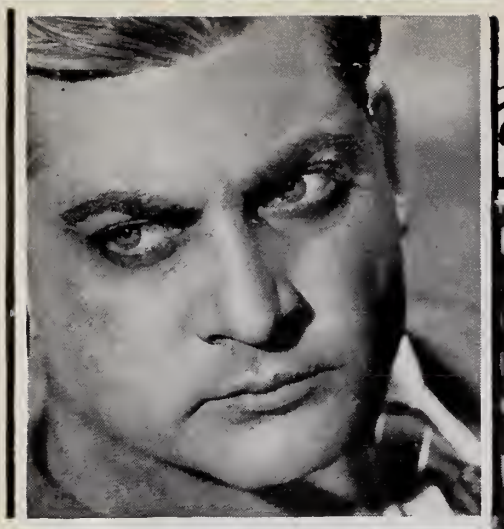

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Star With Strange, Fascinating Eyes

Kishore Sahu In Love Again

Is Snehaprabha Forgotten ?

By: Hyacinth

If anyone asked me what Kishore Sahu was like I could say that he was five feet nine inches tall, weighed ten stone and had a wide brow and curly hair. But that would not be giving a true picture of him.

I would be nearer to the point if I said he had the dreamy look of a poet, dressed like a gigolo and had the manner of a very new and over-anxious salesman. By this last statement I mean that Kishore is anxious to 'sell' himself to everyone he meets. Like all sensitive people he likes to be liked. This is a young and very endearing quality in him.

Kishore at twenty-five is the sort of young man *old ladies like to mother* and young women commit suicide over. He is aggressively masculine and charmingly helpless all at once. He has what the world of society would call a 'good background'. His grandfather was the Dewan of Raigarh State and Rajnandgaon and consequently the Sahu family is a wealthy one. Kishore himself was born in Drug and is the eldest of six children. He did his primary education in Chalisgarh and his college education in Nagpur where he graduated at the age of twentyone. He was a brilliant student and was the Secretary of the English Literary Society, edited the college magazine and took part in college dramatics. His ambition even when he was in college was to be an actor, but he did not content himself with looking at himself fifty times a day in the mirror and saying 'Gosh, I'm beautiful. I'm sure any director will have me.' Instead he bought American journals about the film business and learnt from them about the technique of acting and direction. Kishore's father was anxious that his son should go abroad and become a barrister but Kishore, young and impulsive, came to Bombay to seek his fortune as an actor. Let it be said however, that Mr. Sahu Senior, once he had seen how determined his son was to be an actor, did everything to help him and was a great source of encouragement to him.

'Gosh, I'm beautiful'

Old ladies like to mother

When Kishore arrived in Bombay he went straight to Bombay Talkies where he asked to see the late Mr. Himansu Rai. Mr. Rai took one look at Kishore and said "I've been waiting for you all these years."

Kishore Sahu—once a glamour boy —now a film director.

These very welcoming words must have sounded like music to the ears of young Sahu who in his wildest dreams could not have imagined such a pleasant reception. Kishore was then put into 'Jeevan Prabhat' with Devika Rani. Kishore may be quiet and modest but he does not suffer from an inferiority complex and was quite unimpressed by the fact that he was acting opposite the famous Devika. This first film of his was a tremendous success, but Kishore who is extremely ambitious left Bombay Talkies after this and floated a limited concern of which he was managing director and producer. This concern he called India Artists. They produced 'Bahurani' and Kishore acted in it and directed it. He was only twenty-three years old then and according to him the youngest director in the world. "Bahurani" in which Kishore acted with Rose was a very good picture but was unfortunately not well exploited. It preached reforms about untouchability and illegitimacy and all the important critics thought highly of the picture.

But unfortunately 'Bahurani' turned out to be just a flash in the pan for Kishore because soon after he disagreed with the financiers and walked out.

Then he went back to Bombay Talkies where he played the lead in 'Punar Milan' which was a tremendous hit. Acting with him was the woman who shortly afterwards

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was to have a tremendous influence on his life. Need I tell you that her name is Snehaprabha Pradhan. She was already his fan because she had seen 'Bahurani' and was very thrilled by the young man who took the lead. She thought he was a very fine actor. Kishore and Snehaprabha became fast friends and then their friendship blossomed into something deeper—presumably love. Anyway they were married while making 'Punar Milan'. But unfortunately the dreamy glamour boy and his diminutive glamour girl didn't see eye to eye and separated after six months of rather bumpy married life. Their disagreement came as a great shock to Kishore who is now inclined to look at everything through rose tinted glasses. However their parting came as a relief to Kishore who shies away from anything unpleasant.

But even the most hardened of Hollywood's much married actors and actresses would be upset by a separation after only six months of married life and Kishore who is ultra-sensitive had to go away for a holiday to his native place. He returned to Bombay six months ago, a new man after his self inflicted exile. Kishore is a real gentleman He does not wish to talk about his marriage at all and I only wormed some of this information out of him by bullying him into a hypnotic state where he was too scared or maybe too polite not to answer my questions.

At present he is acting in and directing 'Kunwara Bap' which he says will be a hit. This is his first comedy and he has charming Protimadas Gupta to act with. Kishore has written the scenario and there are very amusing satirical bits in the film. He says "In days of war it is nice to make people laugh. I like to make films in which tears and laughter mingle. I feel that in every great tragedy there is always some comedy."

Kishore works for twelve to sixteen hours a day but still finds time to pursue his other hobbies. He likes to paint in oils and water colours, and even does cartoons. He is a popular figure in the student world and presided at the Students' Federation in the Central Provinces last year and at Lucknow this year.

Bullying him into a hypnotic state

As if all this isn't enough, Kishore is also an author and journalist. He writes short stories for Hindi journals and is considered to be one of the best Hindi Short Story writers. His first book is in press now and is called "Tesu-Ke-Phool" while he is busy writing a novel now about the film industry which he has very aptly called "Painted Faces".

Kishore lives alone at Shivaji Park and his only form of recreation is playing tennis and badminton at the studio where there are courts laid out.

He has a special fondness for what he calls good clothes and for what I call flashy clothes. I have seen him on two occasions and on both these occasions his ties practically hit me in the eye and his clothes screamed 'film star'.

Once he was dressed in a dazzling white China-silk suit with exaggerated shoulders and a tie which would have made a dago blush and the other time he wore a checked coat which didn't match his trousers and his tie was conspicuous by its unpatterned whiteness. Anyway the ladies continue to fall heavily for Kishore so perhaps clothes aren't so important after all. The ladies don't notice Kishore's clothes because they are probably much too busy looking at his eyes. He has fascinatingly strange eyes with heavy sleepy lids. Women fans write to tell him that they adore his eyes and worse still, they say they are dying for love of him and threaten to follow him wherever he goes. Does our Kishore feel flattered by all this feminine adulation? Not he. He blushes modestly, runs a nervous finger inside his collar and seems determined to shun the fair sex. Once bitten twice shy, you will say but you'll be wrong. Kishore has every intention of marrying again and he says the young lady he has in mind is a good looker even though she isn't a film star, but who she is Kishore won't say. No, not even I with my third degree methods could make him reveal his new lady love's name!

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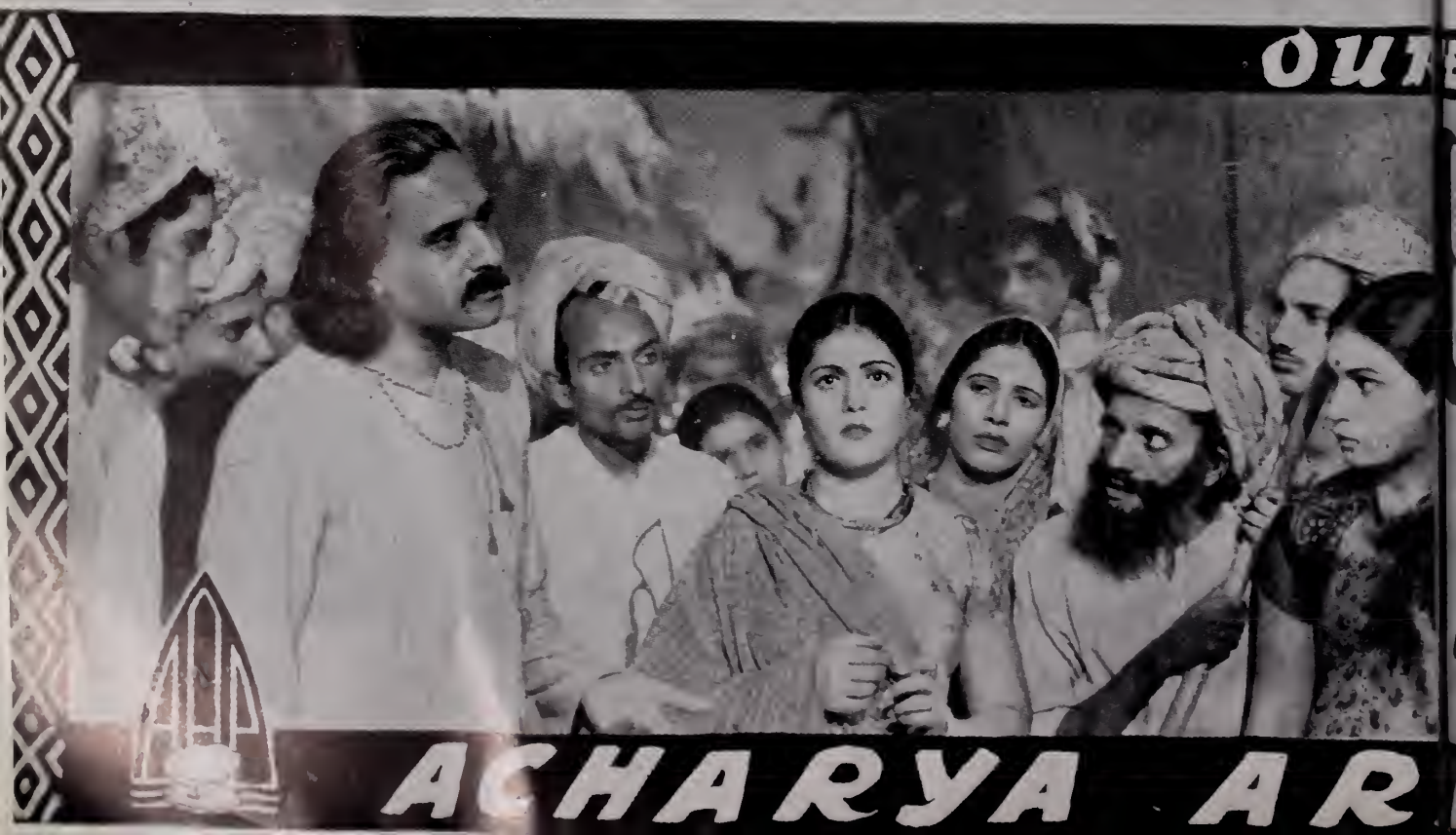

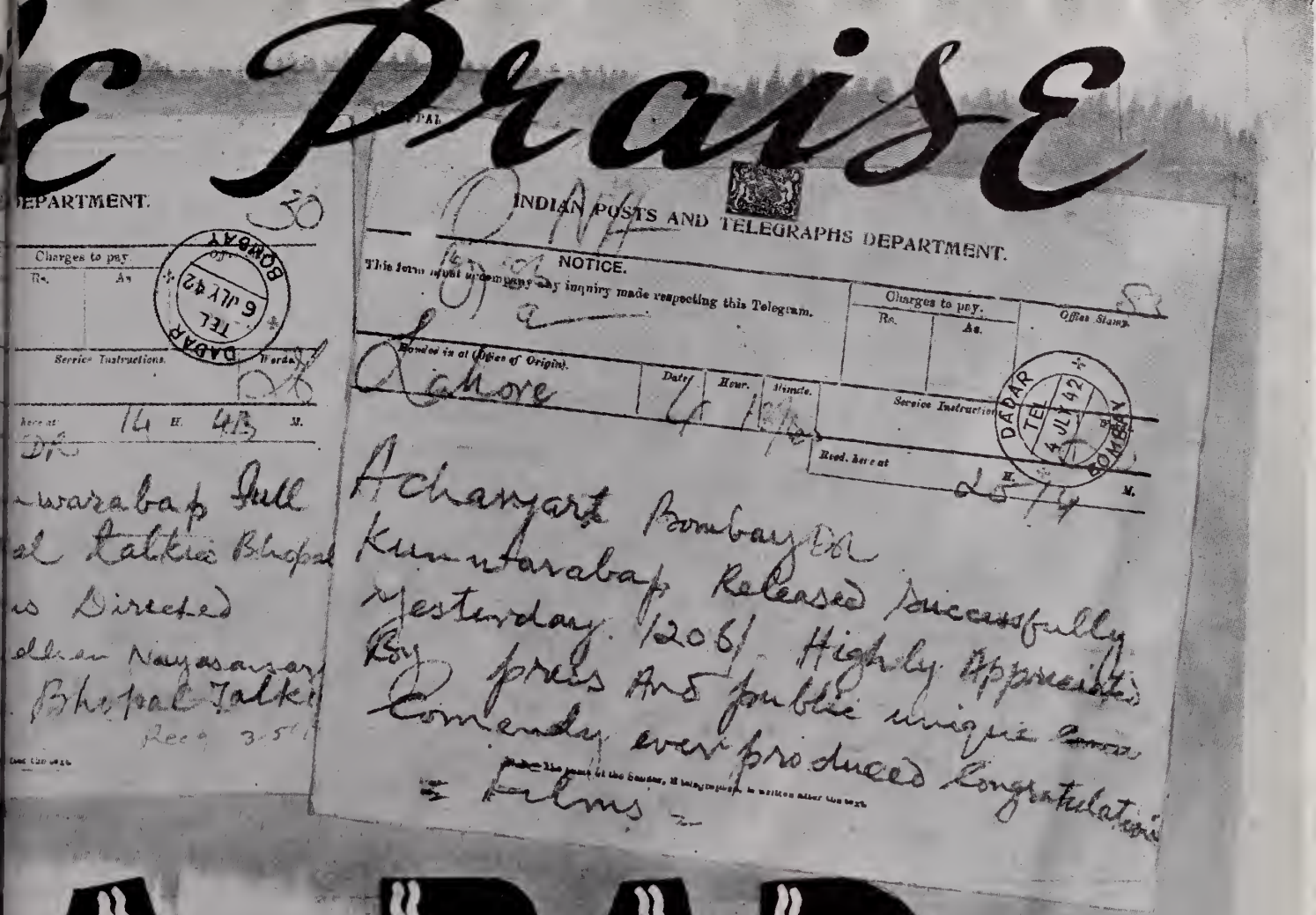

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'I Follow The Mahatma' Says Mr. Kher

Ex-Premier Of Bombay Believes In Films Cinemas Will Be Future Temples

(By: Our Special Correspondent)

"You cannot dismiss the views of a man like Mahatma Gandhi lightheartedly. I have yet to know another man who weighs his words as carefully as Gandhiji does and speaks with as great a sense of duty, responsibility and love for humanity as he does. His words flow from a fund of very wide and very deep experience, observation of human behaviour and a good deal of experimentation with the human mind. When he says, therefore, that films are often bad, he means it and he does not deserve to be ridiculed but sympathetically understood."

This was Mr. B. G. Kher's way of trying to silence me when I asked him what he thought about the opinion Gandhiji has expressed to an Australian Press Correspondent, which is recorded in the "Harijan" for May 3. I readily agreed that Gandhiji's views deserved the most careful consideration by everybody but I asked him "How does he condemn a thing he has not seen? Is it merely on the reports of others? And can they be expected to have the same judgment and discrimination as Gandhiji?"

"It is no use pursuing the point that way, my friend", said Mr. Kher, "I take him as the most trustworthy guide for as desirable conduct of human affairs as possible and I wish to retain my faith in him. Believe me, I had also my doubts and suspicions once about Gandhism being the cure of all humanity's ills. But the more I study Gandhiji and his way of thinking in relation to the affairs of the world, the more convinced do I become of its correctness and efficacy."

I had to tell Mr. Kher that I had raised a specific issue. Was Mahatma Gandhi justified in taking the attitude he has taken in regard to cinema and radio? Did progress lie that way? Could not cinema and radio be better used than presumably they were?

Poor Neena! She seems to be in trouble in "Ek Raat" a Shalimar picture.

Mr. B. G. Kher, patriot and Ex-Premier of Bombay

Like a pious, genuine Gandhite, Mr. Kher apologised and smilingly went on to say, "I was only explaining my way of approach to Gandhiji and whatever he does. In this particular case, I am tempted to say, Gandhiji has never applied his mind to the various educative services to which cinema has been put and can be put and landed himself into an error. But let us not forget that he has said "Cinema films are often bad" and not "invariably bad". What that 'often' leaves out, may be covered by the points in favour of films. I can freely tell you, however, that personally I consider films as an agency worth harnessing for public good. Both from the educational and entertainment points of view, the cinema has come to stay. It will live as long as modern civilization lives and like other features of the modern civilization, it must be fully exploited for human welfare."

I was glad to see that despite his devotional attitude towards Gandhiji, Mr. Kher was not obsessed by every word he uttered. So I followed him with an inquiry about his having done anything to take the aid of films in his work as Premier of Bombay. He told me he had prepared a scheme for a park somewhere in the North of Bombay where there would be a swimming pool, a gymnasium, a cinema and a restaurant, all within the reach of the working class population. For

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Azurie and Pramilla make a new glamour combination in "Jhankar", a Silver Films picture.

adult education there was no more suitable agency than films and he had some educational shorts shown during the adult literacy campaign. Personally he found little time for visiting picture houses. Yet he had seen some good pictures like "Tukaram", "Padosi", "Savkari Pash", "Emile Zola", "Edison" and others.

CINEMAS AS TEMPLES

He did not agree with the view that mythological pictures should not be made. He expressed rather emphatically on this point. He said:

"Those of our educated men who condemn the representation of mythological stories and biographies on the screen are divorced from our masses in feeling and sentiment. They do not know that God, Puranas and even superstitions cannot be dislodged from their midst. Whatever improvement you want to bring about in their life will have to be brought about by getting into their skins, identifying ourselves with them. If you speak to them from a high pedestal and a superiority complex, they will admire your eloquence, learning and will be amazed at your daring but you will never persuade them to take your line of thinking. What is wrong in having the stories of our saints and mythological heroes as represented on the screen as they are by our Puraniks and Kirtankars. The cinema houses will be used hereafter as the temples themselves. That is also popular education and I for one do not see anything wrong in this".

I have always known Mr. Kher as a sincere, plain and emotionally moved man. In his mental make-up, emotion plays just a slightly greater part than reason. He admits it and justifies it also. He says it is emotion that impels you to achieve; reason alone is lame. When he undertakes to do a thing, he does it wholeheartedly, without any mental reservation. He came to wide public notice when he was elected leader of the Congress Party in the Bombay Legislature and later as the Premier. He was acknowledged on all hands as an altruistically inclined, fine gentleman, who stood by his word, through thick and thin. He is perhaps, the only Congress leader of his social status in life, who has continued unceasingly his work of public service. He is the one man who has constantly kept in touch with the whole province which has become his constituency, as it were, after his becoming the Premier of Bombay. He is incessantly moving from Gujrat to Konkan and Maharashtra to Karnatak, but suffers from lack of proper publicity and his work does not get as much advertised as it should be.

A FILM OF THE ADIVASIS

All this was moving before my

What can't be helped must be endured. So Ulhas seems to make the best of a bad situation in "Basant" a social picture of Bombay Talkies. The baby doesn't care what daddy thinks.

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Seems to be a regular Red Cross situation with Manorama in "Zamindar", a Pancholi picture released through Famous Pictures Ltd.

mental eye as he was telling me of his latest activity viz.: the service of Adivasis of Thana and Kolaba Districts. While explaining the plight of the Thakurs, Katkaris and Warlis living in the hilly tracts of Thana and Kolaba he said, "Why does not some one make a nice film with the background of these peoples' miserable life in the forest contractor's camps, rice-fields and charcoal furnaces? What the landlords and money lenders have done to them and how complacent Government have remained in respect of people who are scarcely 40 miles away from Bombay forms a very sad chapter of our public life. A very good story can be written about this and made into a film, but our literateurs and picture makers are singularly innocent about the real India that lives in the villages and whenever this India has some room in their consciousness, it is often for the sake of misrepresentation."

Other visitors were waiting to see Mr. Kher and I was feeling rather awkward about detaining him. So I told him that I wanted to ask him only one more question. Mr. N. C. Kelkar recently accused Mr. Kher in a public utterance for having obstructed the plans for a Maharashtra University. He even went to the length of remarking, "Had Mr. Munshi been in Mr. Kher's place he would have not only carried out the project of the Maharashtra University but he would have seen that a Gujrat University was also established on a firm basis." I asked him what foundation there was for these remarks by Mr. Kelkar. He said "There is absolutely no foundation. I wonder where Mr. Kelkar got this information from. It is unfair both to Mr. Munshi and myself. Had I been an opponent of the Maharashtra University scheme, I would not have revived the Deccan College as an institute of post-graduate and research work at Poona. But there is hardly need for me to speak in this negative manner. Let me ask Mr. Kelkar and others interested in this to look up the reports of the Bombay Legislative Council proceedings. It would be easily found that Government accepted the principle of a Maharashtra University while Dr. G. S. Mahajani's resolution in that behalf was under discussion. I made a speech on that occasion and it is recorded in the proceedings. Mr. Munshi also spoke. He was in favour of starting a University but feared sufficient funds may not be available. I passed orders appointing a Committee with the Rt. Hon. Mr. M. R. Jayakar, Dr. D. R. Gadgil of the Gokhale Institute of Political Science and another gentleman as members. The present Jayakar Committee making an inquiry with a view to establish a Maharashtra University is only an amplification, of that order. These facts are enough to refute what Mr. Kelkar says".

At this stage, another visiting card came in, and it was good-bye.

Most lovers need a garden for love and Leela Desai and Jairaj prove no exception in "Tamanna" a Supreme release at the Royal Opera House.

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Story : KAMAL AMROHI. Dialogues : FANI.
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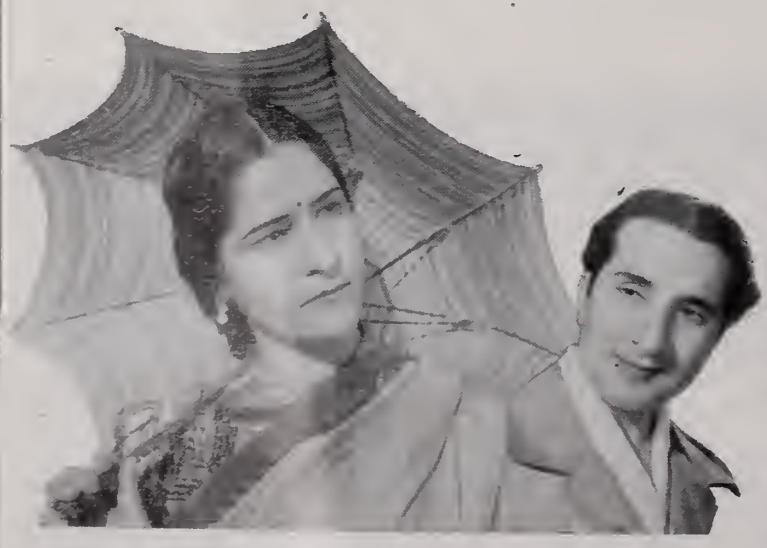

Directed by **K. Amarnath.**

MOHAN PICTURES'

MIGHTY FILM, SUPREME IN ENTERTAINMENT, AND TRULY GREAT IN CUMULATIVE EFFECT

SOCIAL MELODRAMA

ZEVAR

Starring: INDURANI
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A Thrilling Spectacle

FARMAN

Directed by **Nanubhoy Vakil**

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Anilkumar
W. M. Khan
S. Nazir
Anwari
Ranibala
G. Shah

FOR BOOKINGS WRITE TO:
RAMNIKLAL MOHANLAL & CO., Bombay 4 — Delhi

Movies In Stalin-land!

The Theatre—An Indispensable Part Of The Russian Nation

By: D. G. Tendulkar

The Municipal Theatre, which Mr. Meherally suggested in an interview to the "filmindia" might appear as a phantasy of a young socialist mayor. But if you happened to visit Red Vienna, when it was ruled by the socialists or Soviet Russia which possesses today a number of such theatres which are not just places of entertainment, but a working man's university, you would realise that India really needs such places, to begin with, in our large cities.

No people so passionately loves spectacle as the Russians and no people is so amply provided with them. Bread at times they have been compelled to do without but never have they been divorced from circuses, plays, pageants and cinemas. Wars, insurrections, famines and epidemics ravaged the land, but the theatres went on, hardly missing a single performance. Masses of rough clad workers, soldiers and peasants surged into them. Outside waited still bigger throngs clamouring for entrance. Never will you see a theatre in U.S.S.R. empty. Everywhere new theatres are hastily improvised to meet the demands of this new picture-hungry public. The conversion of suitable old buildings into cinema halls has been fairly simple, especially as the town houses of the old nobility often contained large halls for dancing or theatricals. Both in Moscow and Leningrad it is obvious from the decorations and fittings—splendid marble staircases, crystal chandeliers—that many cinemas were converted from rooms in private mansions. The superfluous churches in the villages have also been converted into theatres attached with libraries and dainty cafe's.

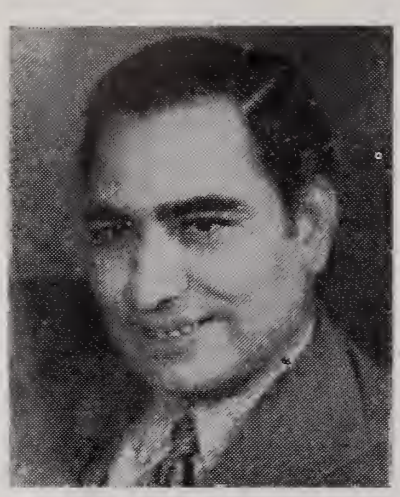
A Cinema Theatre in Moscow, Russia

Nadia and Dalpat feature together in "Muquabila", a Homi Wadia picture.

Theatres are as integral a part of the Five-Year Plan as their dams, airways and power-houses. Into them, go the same zeal, pride and devotion. And the pictures are reflections of the colossal drama going on outside the struggle against bureaucrats, the triumph of science over the powers of darkness and superstition of the village; the conquest of the Arctic and the defence of the country against the fascist powers. It is a theatre of present-day life, of history in the making. It gives the masses a concept of the grandeur of enterprise in which they are engaged, rousing their initiative and enthusiasm for it.

THE TSAR AND LENIN

"Cinema is an empty futile amusement" said the last of the Tsars. "Only an abnormal person would put the vulgar circus on a par with art." Against this stands Lenin's declaration, "For us the cinema is the most important of arts." So important has it become that leading



Mr. M. NAZIR

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men of letters are now scenarists. (In India you have so far seen only two Soviet pictures—namely "Peter The Great" and "Professor Mamlock"', which were written by leading writers—Alexi Tolstoy and Fridrich Wolf). Eminent academicians supervise the making of films about the ways of nerves, stars and atoms. A State Academy of Cinematography gives a four-year course under the tutelage of outstanding directors, such as Eisenstein and Pudovkin, and cameramen such as Tisse and Gollavnya. A chain of studios extends from Leningrad with its "Cinema City" to semi-nomadic Tajikistan.

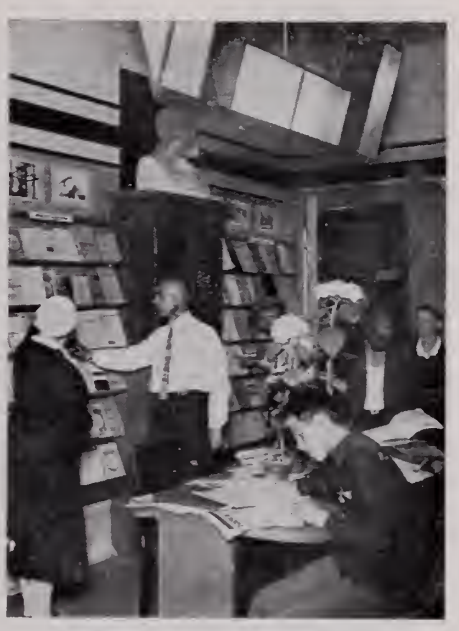
In some fifty thousand theatres ranging from the city cinema palaces to hutments in steppes and forests over two billions each year are gazing on the silver screen.

And yet there are not sufficient sound cinemas for the demands of the people. The problem in large towns is to show every new film to the largest potential audience in as short a time as possible. Ten or even twelve shows per day at each cinema are not unusual, especially on Rest Days (1st, 6th, 12th, 18th, 24th of each month), when the workers are free to go to cinemas in the afternoon. Over fifty million people saw "Chapaev"; "Peter, the Great" was seen by twentythree million and "Professor Mamlock" by over 11 millions.

Molotov's budget provided for the extension, during the Third Five Year Plan, of the network of cinema theatres six-fold increase of permanent and other sound cinemas. That means cinema theatres will accommodate 1,170 million spectators as against 529 million in 1938.

PICTURE HOUSE—A SCHOOLROOM

In some cinemas the management provides, at its own expense, an entertainment in the foyer for the audience, which has paid at the box office for the next show, but still has half an hour or more to wait. Most popular of all is a jazz band; but there are also orchestras and balalaika bands. The extra entertainment indicates that the state is anxious to provide a contrast between the serious intention of the films and the relaxation of the jazz band. The State is obviously determined to preserve the cinema itself as a lecture hall and to avoid any deterioration in this function. The cinema house is also provided with a cinema library—scenarios, cine-technical books, stills as to how the picture is produced. There are also magazines of general interest and chess-boards and chess pieces. There are occasions when lectures by prominent cinema workers are delivered on the different aspects of cinema production. Big theatres are provided with dainty cafe's too.



A library in a Cinema Theatre in Moscow.

Going to the cinema is regarded more as a cultural experience than an evening's entertainment. The audience stares at the screen as it attending an important lecture. Its attention seldom wanders.

THEY INVITE CRITICISM

The ordinary problems of competitive advertising do not occur in U.S.S.R. There is literally no attempt in any sphere of activity to attract people to prefer one product to another. Advertising of films and cinemas resolves itself into the far simpler art of announcement or non-competitive publicity. But effort is made to tell the public what is to be seen in cinemas, by means of

That is how Director Kedar Sharma taught them to dance in "Arman", a social picture of Ranjit.

PICTURES THAT DRAW CROWDS

VENUS PICTURES'

KIRTI

with

Lalita Pawar — Jairaj and Jagdish

Directed By

GUNJAL

SILVER FILMS'

Jhankar

with

Chandramohan, Kumar
Pramilla, Auzurie — Gope
and others

Directed By

S. KHALIL

SOUBHAGHYA PICTURES'

DUNIYA-EK

TAMASHA

with

Sardar Akhtar — Gope
Urmilla — W. M. Khan

Directed By

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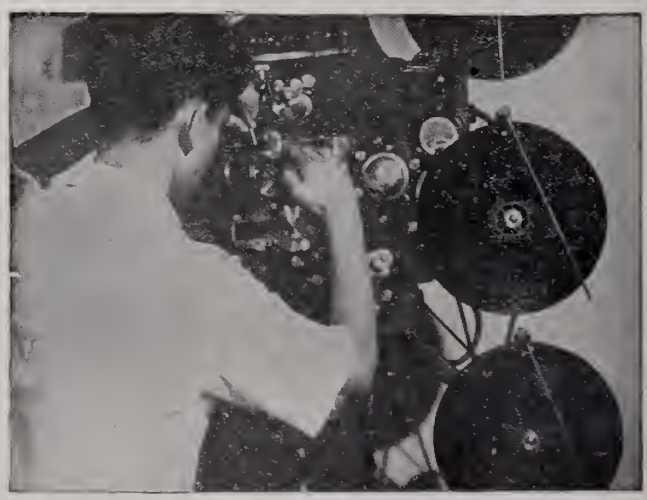

FAMOUS CINE LABORATORY

THE BEST PROCESSING HOUSE IN THE EAST

TARDEO - BOMBAY

Prem Adib and Maya Bannerji make a romantic team in "Chooriya", a Prakash picture.

advertising, indicator boards and publicity outside and inside the cinemas themselves. *And also the newspapers give critical and impartial reviews of the pictures.*

The Soviet film authorities pay much attention to serious criticism. They constantly ask visitors for criticism—constructive and destructive—of films they have seen, and they are interested in the reception of Soviet films in foreign countries. The film critics in the newspapers and magazines are highly paid journalists and their views are treated seriously by the film authorities. The man in the street takes what is good for him, and the Committee of Arts sees that he does not suffer from culture-starvation.

In preparing a scenario a director usually collaborates with the scenarist. After its completion the script goes to a committee, which judges its artistic merits, its political soundness and its social value. If the film deals with industry or the land, the delegation of workers and peasants may be called in to say what they think of it. If it is a children's picture it is discussed by parents, the teachers and the youngsters themselves. If it is a costume picture, like "Peter, the Great", historians are consulted to ensure the accuracy of details. Wherever possible, historical pictures are made where the events occurred as in the case of "Chapaev".

Never is a picture touted as the "most spectacular", "breath-taking" or "hair-raising"". If it has any merit, it is assured of a long run with houses everywhere packed with appreciation and often rapturously enthusiastic spectators.

ART OF THE MASSES

"Art" said Lenin, "belongs to the people. It ought to extend with deep roots into the very thick of the broad toiling masses. It ought to be intelligible to these masses and loved by them. And it ought to unify the feeling, the thought and the will of the masses and elevate them. It ought to arouse and develop artists among them". To this concept of art the Soviets are dedicated and are seeking by every means to make it an integral part of the daily life of the people. One sees on the curtains of village theatres the oft-quoted words, "To live without work is robbery; to work without art is barbarism."

Has the war stopped the cultural activities of the U.S.S.R.? Sir Stafford Cripps said in his recent broadcast: "Every sacrifice in service and comfort is being done by men, women and children alike. The one luxury available in the U.S.S.R. today is music, drama, pictures and dancing, which form the foundation of the great Russian culture and which the Soviet Government have done and are still even in time of war doing so much to encourage."

That is for you but wait till you see the picture and you will know what they mean. Leela Chitnis and Pahari Sanyal make a splendid pair in "Between You and Me".

MAYA BANNERJEE—
This lively little star is now working in "Churiya" a social picture of Prakash Pictures.

The Beloved Of The Gods

By: Dewan Sharar

Mr. Abid Gulrays, journalist, poet and writer, has been a popular Urdu writer in the Indian film world.

The Maharajah's party was returning from the tiger hunt.

All day the royal elephants, over a hundred of them, had moved through jungle and forest, patiently following up the quarry. All day the difficult, arduous chase had endured; until two magnificent tigers, each skilfully tracked down amid the shouts of the beaters, and encircled at last by an ever narrowing ring of elephants, had fallen to the Maharajah's gun.

The shikar over, the Maharani and her ladies had ridden forth to meet the party. There was much talk of the Maharajah's prowess in this and in bygone hunts; and still more of the skill of Kesar Singh, his Darogha Shikar (Master of the Royal Hunt and Keeper of the elephants), upon whose shoulders rested the organisation of all such affairs. It was said of him, and with reason, that he knew his elephants as no master had known them before; their likes, their hates, even their very thoughts were not hidden from him.

Kesar Singh was tall and upright and very handsome and a favourite with all the Court at Yashvant Garh. He was also young, only a little older than the Maharani: he came from the same district, and there was friendship between them.

The Maharajah Kuldeep Singh, twenty years his wife's senior and of incurably jealous nature, smiled and talked.....and watched those two narrowly all the time.

There were other eyes besides his that looked with interest upon Kesar Singh. They were the bright eyes of one Padmavati, a maid of honour to the Maharani.

Padmavati was deeply in love with the Darogha Shikar; she had long set herself to attract him—so far, with a lack of success which did not in any way lessen her determination. Keen eyes hers were, for all their beauty; eyes that missed nothing and betrayed nothing as their innocent-looking glance roved guilelessly from face to face.

Padmavati thought: "He is in love with the Maharani, whether he admits it to himself or not. Fool! The Maharajah is mad with jealousy already, and watches, I think, biding his time. There will surely be trouble....What do I care? I would rather see Kesar dead than happy in any woman's love save mine...."

The Maharani Ratnavali was not only young but very beautiful, and the twenty years' difference between their ages rankled incessantly in the heart

Majesty," he said at length, "you and I have long been friends.....But it cannot go on, for I find that I love you."

of Kuldeep Singh. He need not have feared; unfaithfulness was not in Ratnavali's nature; she was as utterly honourable as Kesar Singh.

So their friendship endured frankly, and was an abiding happiness to both; until a day came when Kesar Singh sought audience of the Maharani on matters which were, he said, of some urgency, albeit they concerned himself alone.

Padmavati watched him enter; her heart burned within her. In that moment she hated both him and the Maharani so passionately that there was literally nothing she would have done to hurt them. She searched her mind for a means; and, of a sudden, found one.

Without a second's hesitation she went straight to the Maharajah.

In the Maharani's room Kesar Singh stood before his Queen, a very splendid figure of a man. His face was graver than she had ever seen it.

"What is your news, Kesar Singh?" she said.

"Lady", said Kesar Singh, "I have decided to leave the Maharajah's service."

She stared at him amazed.

"But why?" she exclaimed.

"What is amiss? Are you weary of your work?—you have shown no signs of it. Are you dissatisfied? You know you have only to voice your grievance. Have you enemies? No man in high position is without them. Also I think you are above such petty things. What is your true reason, Kesar Singh?"

"Lady," said Kesar Singh, "that I may not tell you. But my decision is irrevocable."

"Nevertheless," said the Maharani, "I still desire to know why you are leaving."

"I ask your Majesty not to insist."

"I do insist," said the Maharani.

Kesar Singh was silent for a moment before he spoke.

"Majesty," he said at length, "you and I have long been friends, for which sweet graciousness I shall thank you all my life. But it cannot go on, for I find that I love you ....Therefore I am leaving the Maharajah's service; and, I think, the kingdom also. It is the only thing to do." "Yes," the Maharani agreed most sorrowfully, "It is indeed the only thing to do."

He bent his head.

"It may be, Majesty, that I shall see you again," he said, "but this is farewell between us."

Then bowing low with folded hands, he left her.

* * *

Padmavati found the Maharajah in his armoury. There was a guard at the door, for he had been in conference with his generals and still sat brooding over maps and plans. "I have a private message from the Maharani," Padma told the guard, and he let her through.

The Maharajah, grizzled and fierce-eyed, looked up as she entered.

"What is your message, Padma?" he asked briefly.

"Majesty," Padma said, beginning to tremble a little—for she was daring much—"I lied to the guard. I bear no message. I have come of my own accord to speak of a matter which I think badly needs attention."

Kuldeep Singh's deep-set eyes searched her wide, rather frightened ones keenly.

"Speak," he said.

"I am a little afraid to—perhaps your Majesty will think that I am taking too much upon myself. Yet truly it is only for my Lady's sake —"

"Speak, I say!" said the Maharajah impatiently, and she dared falter no longer.

"Majesty—it concerns Kesar Singh. I will be frank—he is in love with the Maharani, and seizes every opportunity of trying to force his attentions upon her. Even now he is in private audience with her, at his own request—"

She ceased, for the Maharajah's brow had darkened ominously. He rose to his feet, and she shrank from the unveiled fury in his eyes.

"See that he suffers it. Moreover let it be a fitting one. Let one of his own beasts trample him to death.

"You have done well, Padma," he said. "Say no more to anyone. I will deal with this matter myself."

He strode along the corridors to his wife's suite. But he only found the Maharani alone in her boudoir; she looked, he thought, as if she had been weeping, but he could not be sure.

"Where is Kesar Singh?" he demanded.

"I do not know," said Ratnavali.

"He was here a few minutes ago. "Why", said the Maharajah.

"He came to tell me that he had decided to resign the post of Darogha Shikar," said Ratnavali.

"That news was for me, not for you; why did he come to you with it first?" demanded Kuldeep Singh.

"You were in council and could not be disturbed," his wife pointed out tranquilly.

"Nevertheless I was disturbed; and by tidings that were no surprise to me. Kesar Singh raises his eyes too high of late; he raises them to your face, Ratnavali—"

"That is not true," said the Maharani. "Who says so, lies."

"I am not blind-" thundered Kuldeep Singh. "Nor am I a fool or a dotard, to suffer it a moment longer. Kesar Singh spoke truth when he said he was leaving my service. There is but one punishment for such as he; and that is death!"

He summoned his Pradhan (Prime Minister and Dispenser of Justice) to immediate council.

"There is treason, and high treason, very near the throne, Pradhan-ji" he said. "I had long suspected it; to-day I had proof positive; and the traitor is one in whom I had placed implicit faith, whose friendship I had believed incorruptible. It seems I was mistaken."

"Who is the man, Majesty?" asked the Pradhan.

"Kesar Singh," said the Maharajah.

"Majesty!"

"He and none other. In these days, whom shall a man trust? Therefore, Pradhan-ji, I give him into your hands. Have him arrested, and see that justice is administered."

"The punishment for treason," the Pradhan reminded him, "is death."

"Even so," said Kuldeep Singh. "See that he suffers it. Moreover, let it be a fitting one. He has been Keeper of the Elephants these seven years; let him, then, be bound, and one of his own beasts trample him to death."

"It shall be so, Majesty," said the Pradhan; he spoke sadly, for like all men in the kingdom he had thought well of Kesar Singh; but there was nothing to be said.

"The execution shall take place in public, for a warning to all traitors," said the Maharajah. "That, I think, is all, Pradhan-ji. No, wait. Kesar Singh they say, can do anything with his elephants; they love him, and not one of them would harm him. Let it be a wild elephant of the jungle, then, newly captured; not one that knows him, lest it refuse to set foot on him."

"All these things shall be done, Majesty," said the Pradhan.

So on the day appointed the great arena was prepared, and the banks surrounding it were thronged with people—all very silent, for Kesar Singh was universally liked—and in state, beneath a splendid canopy, sat the Maharajah Kuldeep Singh, with the Maharani at his side.

The guards brought Kesar Singh forth, erect and fearless. They pinioned him to a board, shackling him hand and foot, so that he could not move. They laid him down with his face upturned that he might see his doom approaching. And a murmur went through the gazing crowd as a breeze runs through tall grass, and Kuldeep Singh watched saying no word; and the Maharani sat with a face like carven stone. Only when the fetters were clamped home on Kesar Singh's wrists and ankles she glanced heavenward for an instant, as one who would appeal to the Gods. Kuldeep Singh saw that glance and smiled a little bitter smile.

"Do you expect the gods to intervene, Ratnavali?" he said beneath his breath. "You need not hope for that. Had he been innocent belike they might."

Ratnavali did not answer.

The drums and bugles sounded. The gates at the far end of the arena were flung wide, and the crowd murmured again, more loudly, as the great elephant came in—a wild one, newly captured, according to the Maharajah's decree; bewildered and

The elephant halted for a long tense moment. The frenzied roar of the crowd rose and it turned and fled.

resentful, trumpeting angrily; trying in vain to shake off the skilled mahavat who rode it.

It looked all about; started at the touch of the mahavat's goad; saw no means of escape, nothing save the wide empty arena, sun-flooded and bare, and one bound figure that lay motionless in the centre. The murmur of the crowd swelled to a roar as, guided by the mahavat, it bore down upon that still figure.

Bore down upon him, reached his side—and stopped.

Kesar Singh, unflinching, still awaited the fall of those great feet that should crush out his life.

They did not fall.

The elephant halted for a long tense moment, waving its trunk from side to side. It stamped again and again—but not upon Kesar Singh. The frenzied roar of the crowd rose anew as, with a scream of fear and rage, as if in dread of something present and terrible, but unseen, it turned instead and fled; and ran wildly amok.

Ratnavali turned to her husband.

"His innocence is proved!" she cried. "The gods themselves forbid that he should die!"

The throng that encircled the arena was already shouting the same thing.

"The gods! It is the gods who intervene! Kesar Singh is innocent!"

The Maharajah turned to the captain of his guard.

"Release Kesar Singh," he said.

The captain saluted and summoned his men to obey. Kuldeep Singh faced Ratnavali. In all her life she had never seen him so deeply moved.

"This is indeed of the gods," he said very gravely. "They have spoken; and when they speak, all men must heed. Kesar Singh goes free."

And only Kesar Singh himself, wise in all lore concerning elephants, knew the full truth of that miracle —namely, that there is nothing in all the world which will so terrify a wild elephant as the noise of a shouting crowd.

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Loving The Two Dimensional Woman

You sit in the dark well of the cinema your eyes glistening, your heart thudding and your palms moist. You scowl as she looks lovingly at that man up there with her. You wish you were in his place. You wish—but then you stop wishing because you know it won't do any good and you stumble miserably out of the theatre looking so dejected, your friends want to know if you're ill. You're a bad case and we're sorry for you.

But maybe you're the type who comes out of the theatre looking as though you've just seen an angel and you hope no one will talk to you and break the spell you're in. You've got it badly too, but you'll heal more easily than our first friend.

The cause of the trouble in both cases is the same. You've fallen in love (or think you have) with your favourite film actress.

If we weren't such a nice sympathetic creature we'd be tempted to tell you to go jump in a well. But we know what it feels like to be young and in love so we're going to help you. First of all we are going to de-glamourise that Screen Siren who has unconsciously stolen your heart. She is just another member of the opposite sex and not some heavenly creature. She is perhaps a little prettier than the average woman but then she probably has more faults than the average woman. You've fallen in love with her Screen image which is totally different to her real being. On the Screen her skin looks soft and fair. Off the screen it's two shades darker and has the usual creases and blemishes. Those eyes which look like twin pools of moonlit water (I got that out of a book) are just eyes when you see them in real life. Every graceful movement of hers on the screen and every expression are just tricks of the trade. She probably has a jerky walk and a surly expression off the screen.

Haunt her doorstep until you get a look at her.

We'd be tempted to tell you to go jump in a well.

MARRIED AND MOTHER

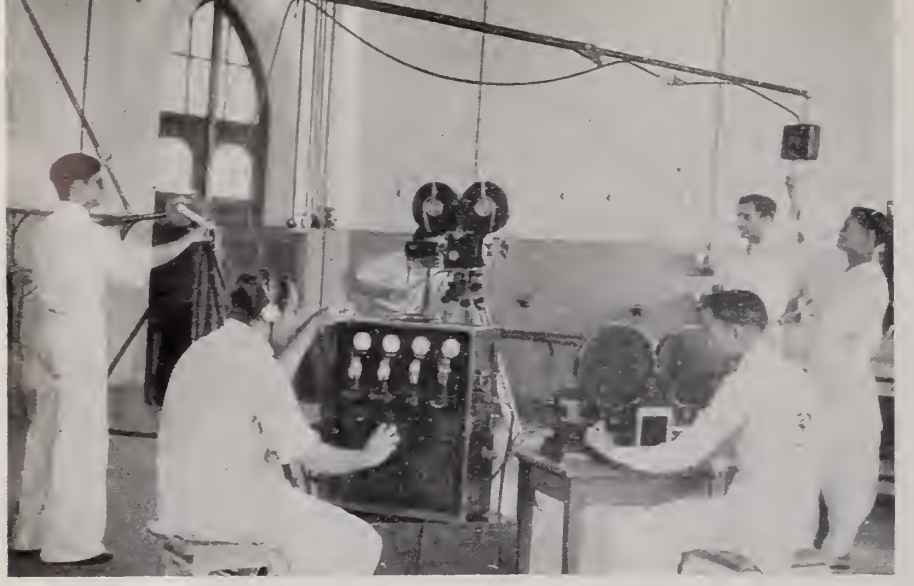
Lastly and most important of all —she is almost sure to be a married woman and have a couple of children. Most of our more prominent actresses left their girlhood behind many years ago and were probably married, before they joined the film business. Of course the best way to begin your cure is by seeing the object of your affections in the flesh. If you know her address, haunt her doorstep until you get a look at her. If you are not disillusioned then you're either very easily pleased or I'm being uncharitable about our actresses.

You scowl as she looks lovingly at that man up there.

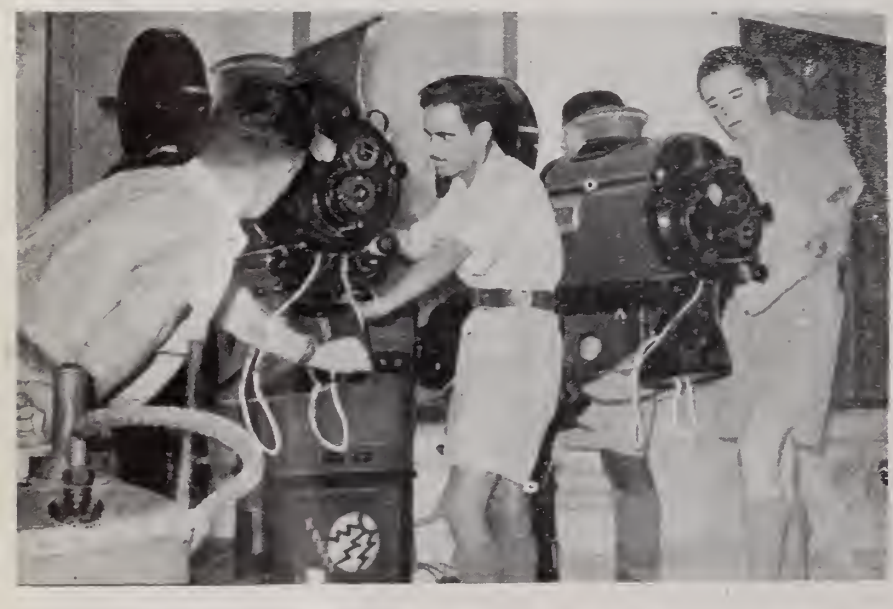
If this de-glamourising process hasn't made you fall out of love with your idol then just pull yourself together and realise how hopeless your love is. She is a famous Star earning a big salary and has many many admirers and would-be suitors. If she did manage to get rid of her present marriage partner she'd look round for bigger game than you. Even if you are the smartest clerk in your office or the most popular student in your college you are just small fry as far as she is concerned.

Now young men who fall in love with film actresses belong to either of two types. They are either retiring girl-shy young men who as we've mentioned in the beginning of this are made miserable by their adoration of the Star or they are romantically minded young men who fall in love easily, and are continually falling into a stupor about some new idol or other.

The surest way to ensure a complete recovery is to meet and go about with plenty of girls. Have fun with girls from your own set. Go to parties with them, laugh with them and yes, flirt with them. After all it's so much more exciting to be in love with a flesh and blood woman than to be in love with the two-dimensional image of one!



Students practice recording on disc and film, all kinds of sound from sweet music to the barking of a dog.



The Projectionist Section runs the Educational Films Scheme. It has trained scores of Military Operators. Some are seen at work above.

The Cine-Photography Studio is equipped with all proper gadgets and other accessories, it permits the students to experiment with films to their heart's content.

St. Xavier's College Technical Department 1937-1942

FOUNDATION AND PROGRESS

The difficulties experienced by the Radio and Cinema enterprises in India impelled the Fazalbhoys to establish an All-India Centre of Training for the different branches of these industries in June 1937. The founders, however, thought it better to hand the Institute over to Rev. Fr. G. Palacios, S.J., Principal, St. Xavier's College, Bombay, who undertook to run it. Transferred to an old established educational institution, the Institute flourished rapidly under the guidance of Fr. Palacios. It progressed from 2 courses in Radio Servicing in June 1937 to 9 courses of training in June 1942, one each in Radio Servicing, Wireless Telegraphy, Typewriting, Radio Engineering, Electrical Wiring, Photography, Cinema Projection, Sound Recording and Cine Photography. The number of students rose steadily from 232 in the year 1937-38 to 412 in the year 1939-40. In five years of existence, the Institute trained on an average 360 students per annum or a total of 1,800 candidates, civilians and soldiers, coming not only from every Indian Province and all the principal Indian States, but also from Burma, the Federated Malaya States, the Straits Settlements, Ceylon, Goa, South Africa, Spain, Great Britain, Ireland, Germany, Iraq, Baluchistan and Afghanistan. The teaching staff, composed of engineers with Indian and Foreign qualifications and practical experience, grew from a nucleus of 5 in 1937 to 22 in 1942.

PUBLIC RECOGNITION

With the growth of public esteem and confidence the Government of India, the Military Headquarters, several Provincial and Indian State Governments, and a number of Educational and Charitable Trusts established the practice of regularly deputing their scholars to the Institute for training. The Director General of Posts and Telegraphs opened for the first time last year in Bombay a Centre for the Certificate of Competency Examination for Wireless Operators. He chose the Institute as the official venue of this examination and thus gave it public recognition for the completeness of its equipment and for the facilities of training offered. Recently the Committee of Direction for Technical Education and Industrial Training, Bombay Province, were

Abdulla Fazalbhoy Technical Institute Bombay

pleased to recognise the Institute as a Training and Examination Centre for Electrical Wiremen. Similar recognition is now being thought for the other courses too. After official approval all final examinations will be held by the Committee who will issue Diplomas to the successful candidates.

As soon as the war broke out the Institute offered to help the Government in the War Effort of India. The Cinema section trained over 100 Military Projectionists for working the Mobile Field units. It has given over 100 cinema shows for the fighting forces on behalf of the Hospitality Committee, and supplied several students to the Army as Photography experts and an instructor to the Camouflage School as well.

PAST STUDENTS.

The students who complete their training either start business on their own accord or else they take up service; most of the past students are thus engaged. The following is an illustrative list:—

D. P. Sethna, Hoegh Navigation Co., Chief Radio Officer, Rs. 450/- p.m.; S. G. Parchure, Baudot Supervisor, Government Telegraphs, Bombay, Rs. 120/- p.m.; A. K. Ramaswami, Wireless Operator, I.R. C.C., Bahrein, Rs. 250/- p.m.; F. T. Rogers, Wireless Operator, R.A.F., Rs. 495/- p.m.; A. R. Menon, Wireless Operator, I.A.F., Rs. 495/- p.m.; D. J. Izekiel, Second Lieut. Royal Signal Corps, Rs. 435/- p.m.; M. V. Kini, Asst. Wireless Instructor, St. Xavier's College, Bombay; M. B. Lal, Service Engineer, Maharaj Lal & Sons, Delhi; R. L. Desai, Radio Instructor, Victoria Jubilee Technical Institution, Bombay; R. Venugopalan, Supervisor, Provincial Broadcasting, Madras, Rs. 100/- p.m.; D. N. Varma, Technical Assistant, All India Radio, Rs. 100/- p.m.; L. B. Joseph, Service Engineer, Spencers Ltd., Bangalore, Rs. 120/- p.m.; B. K. Kanji, Service Engineer, Twensehe Overseas Trading Co., Mombasa, Rs. 250/- p.m.; F. E. Morrison, Projectionist Engineer, Ordnance Depot, Sewree, Bombay, Rs. 175/- p.m.

It must be acknowledged that the Abdulla Fazalbhoy Technical Institute has not only been satisfying a peace time need but it has also proved itself extremely useful in the present emergency.

The Radio Servicing Section teaches the repair of all types of sets from a Radiogram to a Midget. The instruction of Government trainees will commence shortly.

The Institute is recognised as a Centre of Training and Examination for Electrical Wiremen by the Department of Industries, Government of Bombay.

The Director General of Posts and Telegraphs held the Certificate of Competency Examination for Wireless Operation in the Institute last October, the practice will be continued. The progress of the examination is shown above.

SHALIMAR PICTURES (Bombay)

Their maiden production "Ek Raat" which was released at the Plaza Talkies in Karachi ran over nine weeks at the station bringing in loads of praise for the pictorial excellence and excellent direction of the story.

At Hyderabad (Deccan) where it was released recently it drew very large crowds and now the picture is scheduled to be released in Bombay, probably at the Lamington Talkies.

In the meanwhile producer W. Z. Ahmed is making preparations for his next picture "Mun-ki-Jeet" featuring Neena.

NATIONAL STUDIOS (Bombay)

Production activities at the National Studios have been considerably lessened owing to the shortage of raw films. With some difficulty they have been able to complete "Roti" and other pictures and it seems that no further production will be taken in hand immediately.

"Roti" which features Chandramohan and Sitara will be screened at the Swastik Talkies in Bombay sometime in the month of August and it is expected that this picture will re-establish the producers by drawing a huge box-office crowd.

After "Roti", Lalaji, a social comedy which is lying ready will be released in Bombay.

SILVER FILMS (Bombay)

Under the direction of Mr. Khaleel, "Jhankar" a social picture featuring Kumar, Chandramohan, Azurie and Pramilla is now being shot in the final sets. By the middle of August this picture will be ready for the screen.

BOMBAY TALKIES (Bombay)

By the time this issue is in hand "Basant", the latest social picture of the Bombay Talkies will have been released at the Majestic in Bombay. That it will draw great crowds is a foregone conclusion in so far as pictures of Bombay Talkies are concerned. This picture which is directed by Mr. Amiya Chakrabarty features Mumtaz Shanti, Ullhas and Mumtaz Ali.

At the studios, producer S. Mukherji is already busy with a new social story which they have not yet made up their mind to name.

FAZLI BROTHERS (Calcutta)

Enccuraging reports seem to be pouring in about "Masoom" from different towns of release.

"Chowranghee" has been released in Calcutta and it is reported to be drawing very well there. It is now due to be released in Bombay in the Hindi version and will probably see the screen some time in the month of October.

In the meanwhile director S. F. Hasnain will arrive in Bombay to start the shooting of his picture "The College" featuring Motilal and Chandramohan.

RANJIT MOVIETONE (Bombay)

"Arman" will now come to the screen almost any day at the Royal Opera House. At the Studios they are hurrying up with their work of shooting "Bhakta Surdas" featuring Saigal and Khursheed. There are several pictures in making at the stu-

Seems to be a beauty-and-the-beast situation from "Roti", a social picture of National Studios.

dios prominent among them being: "Chandani", "Tyag" and "Dhiraj".

BHARAT PICTURES (Bombay)

The release of "Swaminath" has been postponed for sometime to make room for "Kunwara Bap" produced by Acharya Art Productions. This picture has been now released at the Lamington Talkies where it is reported to have done very well so far.

This important distributing office is taking up pictures after pictures with the result that they find it rather difficult to obtain release dates in the city theatres.

CHITRA PRODUCTIONS (Bombay)

The final shots are being taken of the picture "Kisi-se-Na-Kahana" a social story featuring Leela Chitnis and Pahari Sanyal. Director Krishna Gopal who is in charge of this picture entertains very high hopes of the picture being excellent from all points of view. We hope it will be so as Leela Chitnis needs very badly a fresh start after her erstwhile glory in the pictures of Bombay Talkies.

KARDAR PRODUCTIONS (Bombay)

Producer-director Kardar has started the shooting of his first picture "Sharda" at the Circo studios. As he has planned a very ambitious programme of production during 1942-43, it has become necessary for him to obtain an independent studio for his work.

Director Kardar has gone out and done it by securing for a year the Chitramandir Studios situated at Parel and he will start shooting from August 15th two more pictures called "Namaste" and "Bindya".

For his first picture "Sharda", in addition to Mehtab leading the stellar cast, director Kardar has secured the services of Ullhas who is the hero of a recent Bombay Talkies picture.

The second picture of Kardar will be directed by his two long time assistants Sunny and Sadiq.

PRABHAT FILM CO. (Poona)

The final sequences of "10 o'clock" the new social picture of Prabhat are being shot by Director Raja Nene at the Prabhat studios in Poona. Featuring Ratnamala in Marathi and Urmilla in Hindi, this picture gives an excellent promise of becoming a great box-office hit.

Another picture under production now is called "Nai Kahani", story of which is written by Mr. Ahmed Abbas and the picture is handed over for direction to Mr. Kashyap.

PANCHOLI ART PICTURES (Lahore)

"Khan-Daan" threatens to break the records of "Khazanchi" in box-office returns all over the country. It is running as well as ever in Bombay and all other places wherever it has been released. The nett result of Khan-Daan's success is that it is holding up several theatres continuously all over the country thereby frustrating the plans of other producers.

At the studios in Lahore, producer Dalsukh Pancholi is reported to have completed his new social picture "Zamindar" with Shanta Apte in the lead. All the little disputes and storms in the tea cup which his association with Shanta Apte had resulted in have now been settled up and it seems to be all peace and love in Lahore.

But "Zamindar", won't come to the screen for sometime more till "Khan-Daan" has relaxed the country-wide monopoly of theatres which it is enjoying at present.

Another subject of which the paper work has been completed is called "Meena Bazar".

NEW HUNS PICTURES (Kolhapur)

Producer Baburao Pendharkar has just concluded arrangements with Silver Screen Exchange, a new distributing company owned by Mr. V. Shantaram, for future productions. It seems that this new distributing company will finance New Huns Pictures beginning with the picture "Damaji" which is at present under production.

"Damaji" is a socio-historical subject directed by Mr. Bhal Pendharkar.

PRAKASH PICTURES (Andheri)

"Station Master" has proved itself unexpectedly successful at the Minerva Talkies, in Bombay, and is

Ratnamala will keep college boys chasing in "10 O'clock" a social picture of Prabhat.

likely to run for some time more in the city.

At the studio they are shooting "Chooriya" a social story featuring Maya Banerji and Prem Adib.

AMAR PICTURES (Bombay)

"Ankh Michowli" the second picture of this company featuring Nalini Jaywant has broken box-office records at the Imperial Cinema in Bombay. It is drawing huge crowds and its success forecasts a promising future for the new company. Under Director Chowdhary this picture has become an excellent representation of modern life and we hope that this opportunity is not dissipated by the producers by producing weak pictures in future.

At the studio they are shooting a picture called "Savera" featuring Shobhana Samarth.

ADVANCE FILMS (Bombay)

This distributing firm has a number of films awaiting release and one of such pictures "Mata" has been released at the Swastik Talkies in Bombay. Reports say that it has been liked by the women of the town because of its mother theme.

WADIA MOVIETONE (Bombay)

Their re-organised production activities are now all centred on the production of "Muqabila", the Homi-Wadia picture featuring Nadia and Yakub.

It is reported that Mr. Jamshed Wadia is busy with the paper work of his second Indian talkie in English which is at present named "India Calling".

SWASTIK INDIA LIMITED (Bombay)

A number of pictures have been secured by this distributing company and one of their pictures that is due for release is "Vanmala". It will be shortly released in Bombay immediately a theatre is made available.

MOHAN PICTURES (Andheri)

Messrs. Ramniklal Mohanlal & Co., the proprietors of this studio have only recently celebrated the jubilee week of their pictures at over hundred theatres all over India.

At the studio they have just completed "Zevar" under the direction of Mr. Amarnath.

Very recently they have also begun a new social picture under the direction of Mr. Nanubhai Vakil.

NAVYUG CHITRAPAT (Poona)

"State Guests", their social comedy has been released at different centres in the Maharashtra particularly at Poona where it is reported to have been received very well. It is due to be released at Bombay, in a couple of months. In the meanwhile, a new picture has gone already into production under the direction of Mr. Junnarkar.

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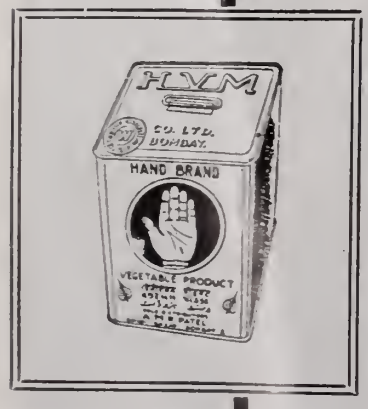

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OUR REVIEW

Leela Desai Entertains Bombay Crowds!

"Tamanna" Opens At Royal Opera

This is the first time that Leela Desai, the famous danseuse who has regaled huge stage audiences all over India, has worked in a Bombay studio for a picture. Incidentally, "Tamanna" is the maiden effort of Laxmi Productions a new adventure of Producer Chimanlal Trivedi who had once started Circo Productions.

Apart from Leela's distinctive presence in the picture, "Tamanna" presents a special interest to the critics of the industry in the fact that as many as seven different technicians from Bengal have something or other to do with the picture.

Viewing the picture as a whole, it is quite a successful effort technically and the different technicians from Bengal can be relied upon to give better work in future, after they get a little more acclimatised to working conditions in Bombay.

AN EMOTIONAL STORY

The story is built on typically Bengali ideas of platonic love which gets quite a few rude shocks resulting in hot emotional tears.

Tears are the punctuation to the emotional Bengalee and in keeping with this tradition, the heroine, Leela Desai, is made to shed quite a lot of them at regular intervals.

Ramesh (Jairaj) and Uma (Leela) meet in a taxi for the first time as a result of Uma's foolhardy bet with her companions. Ramesh is the goody-goody boy of the screen with Utopian ideals, straightforward, right thinking and all that. In addition he is an engineer in a mill with an inventive bent of mind and devotes part of his income on research and the remaining on the welfare of his villagers.

Uma is an heiress with a fortune waiting to be gathered only after marriage. She is living with her Professor brother and is allowed a few extra liberties by her doting brother.

Uma and Ramesh fall in love with each other, but Ramesh having an ideal to work for gets mixed up with a labour vs. capitalism clash with the result that when Uma offers her fortune to him, he quite readily misunderstands her and the love is put to an acid test.

As is usual in platonic love Uma suddenly, rather too suddenly, decides to marry another man to secure the money for Ramesh's relief and having done so brings the gift to his feet.

It is an occasion for tears and the emotional Bengalis don't misuse a moment of it. Leela is in floods and the audience wonders "What for all this?"

The fundamental defect in the picture is the poor story, poorly presented. The director is entirely responsible for this. Phani Mazumdar has completely let us down by removing even the slightest excuse which might provide us with even a flimsy reason to praise him.

Reviewing the performances, we find Leela Desai easily at the top, seeing that the major portion of the story revolves round her. In light portrayals, this girl shines better and we would suggest her being cast in light humorous situations.

K. C. Dey attracts attention with his emotional work in certain tense moments.

Jairaj and Jagdish somehow keep the home fires burning. Karan Dewan is asked to act a mug and he hasn't to exert much to put the show over.

Well, "Tamanna" is a picture for Leela Desai fans

TAMANNA

Producers: *Laxmi Productions*
Language: *Hindusthani*
Scenario: *Phani Muzumdar*
Music: *K. C. Dey*
Dialogue & Songs: *S. K. Kalla*
Photography: *Bibhuti Laha*
Audiography: *Robin Chatterjee*
Cast: *Leela Desai, Jairaj, Jagdish, K. C. Dey, Karan Dewan, etc.*
Released At: *Royal Opera House*
Date of Release: *20th June '42*
Director PHANI MUZUMDAR
Recorded on R. C. A. Sound System.

Master Suresh seems to be annoying the old guy in "Basant", a Bombay Talkies picture.

OUR REVIEW

Ratnamala Attracts Attention In 'Station Master'

Railroad Story Draws Crowds At Minerva

Here is a story that could have become a memorable picture of the life of our railway people had the director and writers exercised a little more imagination and taken a little more care in developing and presenting the sequences.

The idea of showing the day to day routine of our railway people, their little smiles and sighs, their petty intrigues and politics, their backyard romances and unglamorous duties, their big responsibilities and minor ambitions, was a brilliant one and the unexpected success of the picture at the box-offices secured public endorsement for the idea but the critics still longed to see what the picture would have been had the details been attended to more thoroughly.

As it is "Station Master" provides a rather lengthy entertainment with the help of a human and interesting story.

A MARRIAGE TANGLE

Parmanand (Jagdish) is a station master at a wayside station. He has a grown-up daughter Usha (Ratnamala) and the station master is a bit worried about her marriage. Arun (Prem Adib) is a guard on the railway.

More characters are introduced in Manek Babu (Jiwan) a head clerk with a cranky daughter, Shyama (Kaushalya). Manek Babu is anxious to secure Guard Arun for a son-in-law.

In Kalicharan (Shakir) a signalman and Sona (Amir Bai) his wife, two very affectionate types are introduced. They are devoted to the Station Master and form a very influential part of his little world.

The story moves forward on a marriage tangle. Guard Arun and Usha fall in love with each other and are seen together very often. But Manek Babu, the head clerk, wanting Arun for his own son-in-law, arranges the engagement of Usha to Niranjan Babu (Umakant), a railway official. Finding that things don't go the way he would like to, Manek Babu starts acting funny and very soon poor Usha is in trouble, being weighed down by whispers and scandal about Arun. Usha's mental grief worries the Station Master who loves his motherless daughter very dearly.

One day, he comes to his duties with a very disturbed state of mind and owing to his listlessness becomes the cause of a train collision.

An inquiry into the accident is conducted and the Station Master is acquitted of all blame in spite of all efforts of Manek Babu to involve him.

By this time, however, Niranjan Babu, the chosen bridegroom, discovers the love of Usha for Guard Arun and very graciously brings together the two lovers at the wedding altar at the very last moment. The whole thing ends happily for all.

RATNAMALA SHINES

Ratnamala attracts a lot of attention with her charming personality and considering that comparatively she is a newcomer to the screen, she gives a pretty performance as the Station Master's daughter.

Jagdish as the good-natured kindly Station Master lives his role while Shakir as the devoted Signalman gives a very sympathetic portrayal. Amir Bai as the signalman's wife is correct and affectionate throughout.

STATION MASTER

Producers: *Prakash Pictures*
Language: *Hindusthani*
Story: *Santoshi & Aundhaker*
Music: *Naushad Ali*
Cinematography: *G. N. Shirodkar*
Audiography: *T. K. Dave*
Cast: *Jagdish, Prem Adib. Ratnamala, Jiwan, Umakant, Kaushalya, etc.*
Released At: *Minerva Talkies, Bombay.*
Date of Release: *9th May* 1942.

Director
C. M. LUHAR

Recorded on R.C.A. Sound System

Never did a costume fit so well as did the guard's to Prem Adib. Prem Adib should have really been a guard. He has the physical equipment for the profession. Though he looks the role, his emotional work however, is far far from satisfactory. His efforts at emotional acting prove abortive. By the way, it would be a mercy if Prem Adib's big close-ups are avoided in future pictures. The reasons are obvious.

With better direction, the picture would have become an outstanding document of human emotions, as the story had plenty of basic material crying to be exploited.

And yet "Station Master" has become popular entertainment for all.

Sunny and Sadik—the two little 'Kardars'—Kardar's left and right or right and left—will jointly direct "Namaste", the second social picture of Kardar Productions.

OUR REVIEW

Chowdhary's Brilliant Come-Back !

"Ankh Michowli" Draws Huge Crowds !

Nalini Slaps Baburao Patel !

It was a thrilling experience to see Director Chowdhary's picture after a very long time. This excellent director, who had once shadowed the Indian film industry so completely, was going through a long spell of bad luck and we had not the good fortune to get any pictures from him.

To Seth Chimanlal Desai, the Amar Chief, we owe our thanks for providing the old master with one more opportunity to prove once again to the world that an old, experienced director is still a better investment than the crowd of amateur directors who are at present undermining the stability of our industry by turning out half-baked sausages, which some weekly film rags insist on calling pictures.

"Ankh Michowli", the first of Chowdhary after his long penance, has become an excellent picture for many reasons.

ANKH - MICHOWLI

Producers: *Amar Pictures*
Language: *Hindusthani*
Story, scenario and dialogues: *Chowdhari*
Songs: *Pandit Indra*
Cinematography: *Rajnikant Pandya*
Audiography: *Chandrakant Pandya*
Music: *Jnan Dutt*
Cast: *Nalini Jaywant, Sulochana, Jilloo, A. P. Kapur, Satish Nagendra Mujumdar, etc.*
Released At: *Imperial Cinema, Bombay.*
Date of Release: *4th July* 1942
Director
CHOWDHARY
Recorded on R.C.A. Sound System

Pandit Ramashankar Chowdhary who comes back with a triumph in "Ankh Michowli".

THEME OF PARENTAL LOVE

The story, which is rather too elaborately portrayed, has a popular theme of parental love.

Radha, the dutiful wife of Sir Chuni Lall Sinha, a wealthy Zamindar, is estranged from her husband, because Sir Chuni Lall is involved in an affair with Sona, a singing girl.

Radha leaves for her native village taking with her little Ekadashi. Years pass and Sir Chuni Lall is full of remorse and is making an attempt to trace his daughter Ekadashi.

While Radha, nursing her secret of estrangement from her husband, earns a living by sewing and stitching and manages to bring up Ekadashi to beautiful maidenhood.

And here Chowdhary starts his story by introducing a number of typical characters who would most naturally be interested in the orphan beauty of Ekadashi. The point which the writer tries to bring home with great pains is the utter helplessness of those who have to live on the goodwill of others and in doing so keep their head above the sinking level in shark infested waters.

Seems to be a touching situation from "Ek-Raat" the maiden social of Shalimar Pictures.

Together in the picture at last, Pramilla makes a romantic team with Kumar in "Jhankar", a Silver Film picture.

The character of Chowbe, a tiny pseudo-religious tyrant, following the beautiful little girl from place to place goaded by his sex-instinct is faithfully portrayed in the fashion of a well-fed stud bull in constant chase, be the cow old or young. It is a type very true to life and speaks volumes for Chowdhary's powers of observation.

In the midst of jibes and questioning stares, Radha delicately steers her beautiful little daughter's life, with the one silent prayer, that the neighbours should leave them alone.

Many a situation is made tense by Ekadashi herself who is herself, slightly mischievous and sweetly wilful. But soon a tragic shadow crossed their gentle path when with a startling vehemence, every one wants to know who Ekadashi's father was.

Tortured between her own secret and her duty towards her only daughter, Radha, the poor mother, spends many a restless night.

Just at this time, Sir Chuni Lall returns to the place in search of his lost wife and child and through coincidences which stretch the imagination a bit, he meets Ekadashi, without knowing that she is his daughter.

The story now travels fast and speedy and many an emotional scene, developed and played with subtle ingenuity, helps to proclaim the genius of Chowdhary.

The end works out happy and satisfactorily and Ekadashi and Radha go back to Sir Chuni Lall.

In the early parts, the picture becomes slightly lengthy and could easily permit a thousand feet to be cut off without any loss to the story value. Otherwise, the scenario, the treatment of the plot and the direction all together proclaim the work of a man who has made virtue of his long experience. The picture virtually bristles with brilliant subtleties in dialogues, in thoughts and in portrayals.

The dialogues of the picture are witty and intelligent. The songs are well tuned and excellently written by Pandit Indra. Music in general becomes an attractive feature of the picture. The technical work is good all-round.

LITTLE NALINI'S TRIUMPH

We have a little quarrel with the casting of the characters, even after making our peace with Chowdhary's loyalty to his old workers. Sulochana clearly proved too weighty a type to handle in the story. And so did Jilloo who is past her best glory long since. If an artiste like Durga Khote had been given the role which Jilloo played, the portrayal would have been ideal. Hadi, also has nothing to do, but he does that nothing well. Satish, the miniature hero has practically a miniature role to play and he seems to play it in a chicken hearted way. Satish makes a very poor impression as a hero or for that matter even as an actor.

Ex-director A. P. Kapoor gives a very sincere performance as Sir Chuni Lall. His diction of the language is a treat to hear. As the dog-loyal Thakur ex-director Nagendra Mujumdar is also very convincing and fitting. Kamla Chatterjee as "Pyari" gives a pretty performance as a love-struck girl.

However, the surprise packet of the picture is little Nalini Jaywant. She slaps the Editor of "filmindia" right across the face by her sterling performance in this picture. In this picture this little starlet makes a bold bid for stardom. It seems that the talent was latent in her and it only needed a good director to bring it out.

From scene to scene, Nalini's slender shoulders carry the burden of the story and the way this precious little girl has acquitted herself through scenes of simplicity and sophistication guarantees for her a big future. We heartily welcome her success and hope that from now on she will pile one triumph upon another.

Well, to cut a long story short, "Ankh Michowli" is a picture worth going a long way to see.

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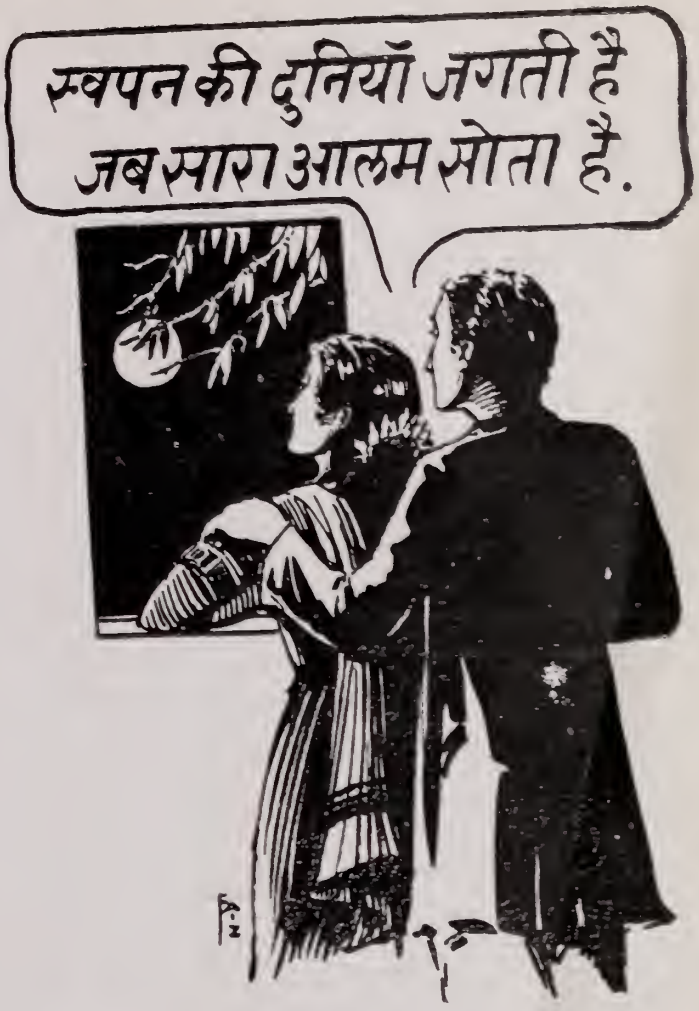

TAMANNA

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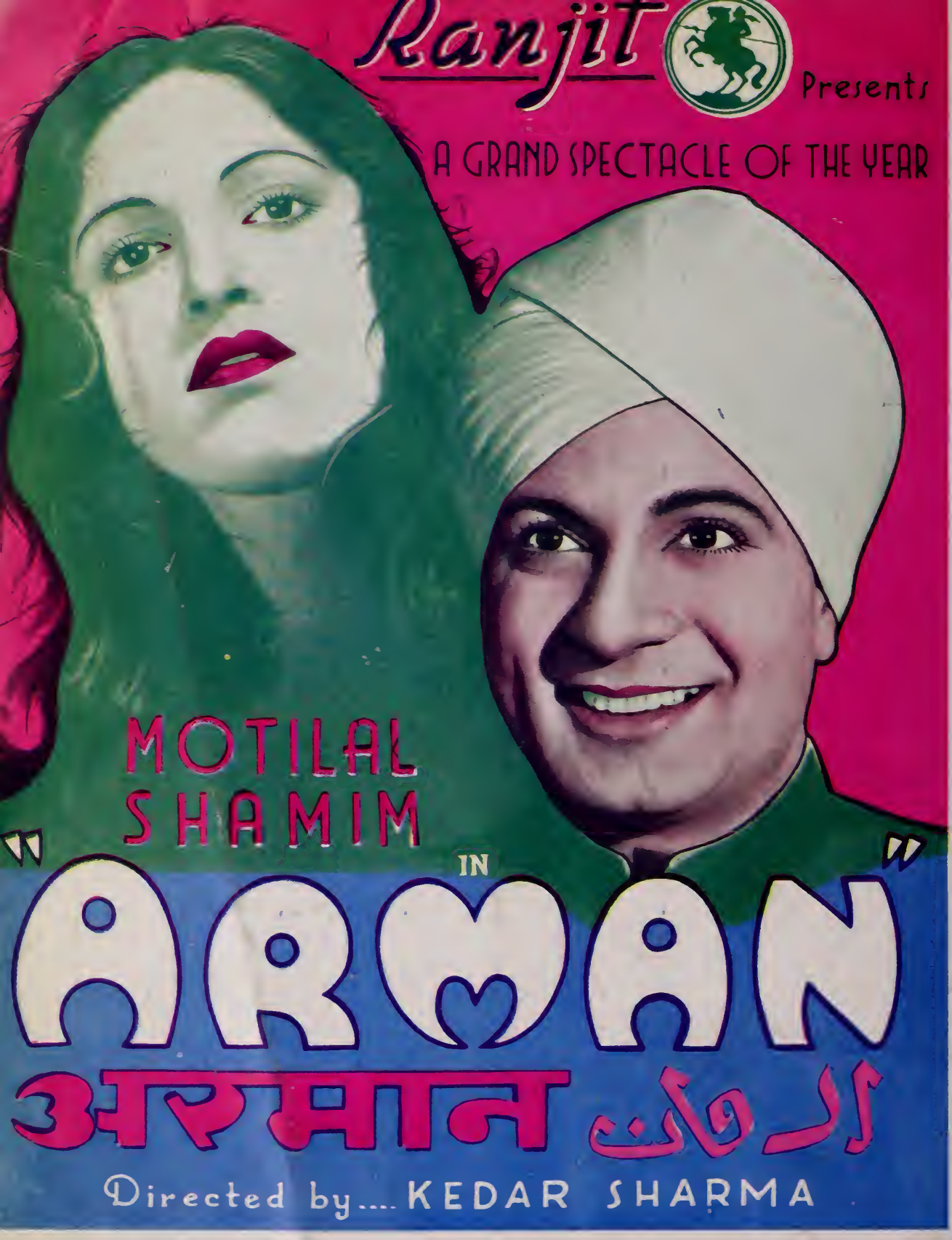

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